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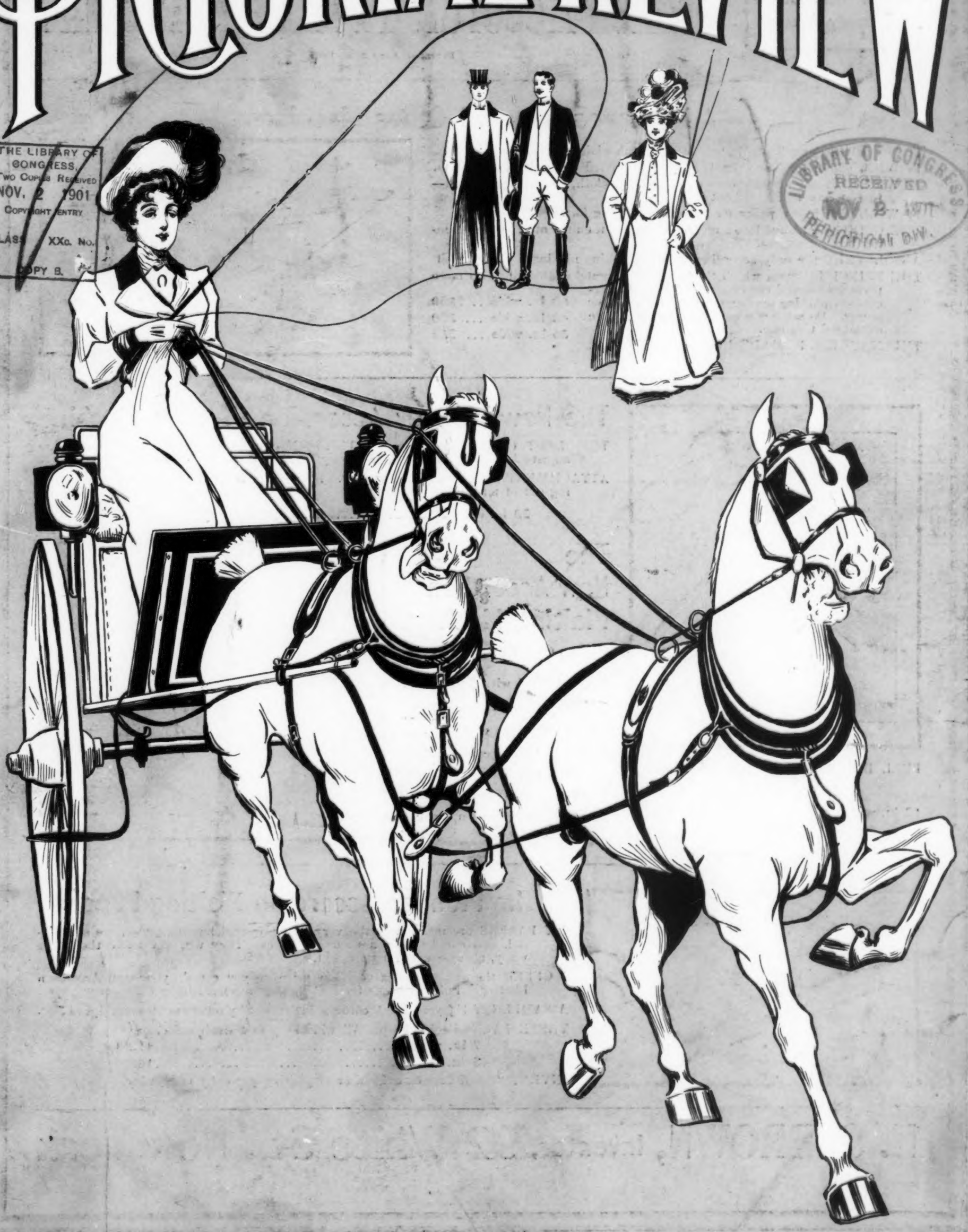

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WM. McDOWELL, Editor

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853 BROADWAY, NEW YORK

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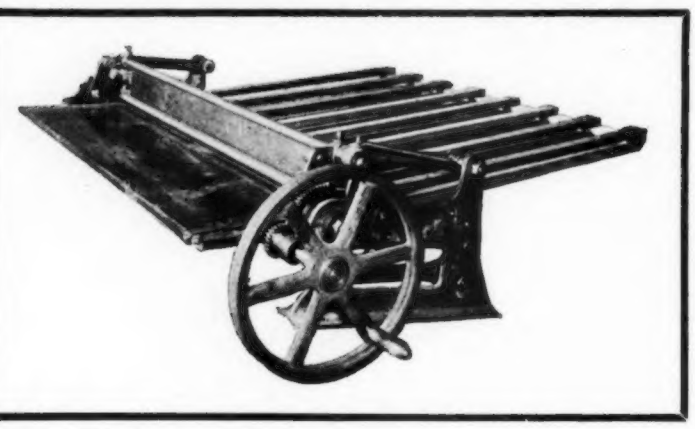

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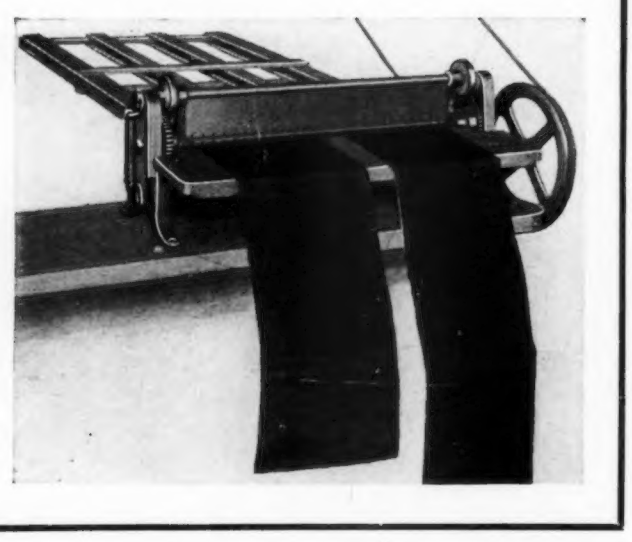

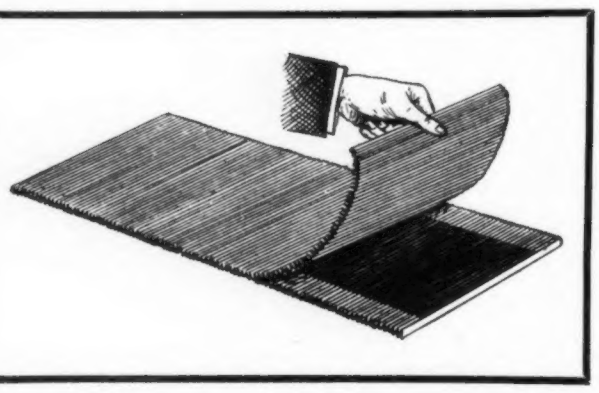

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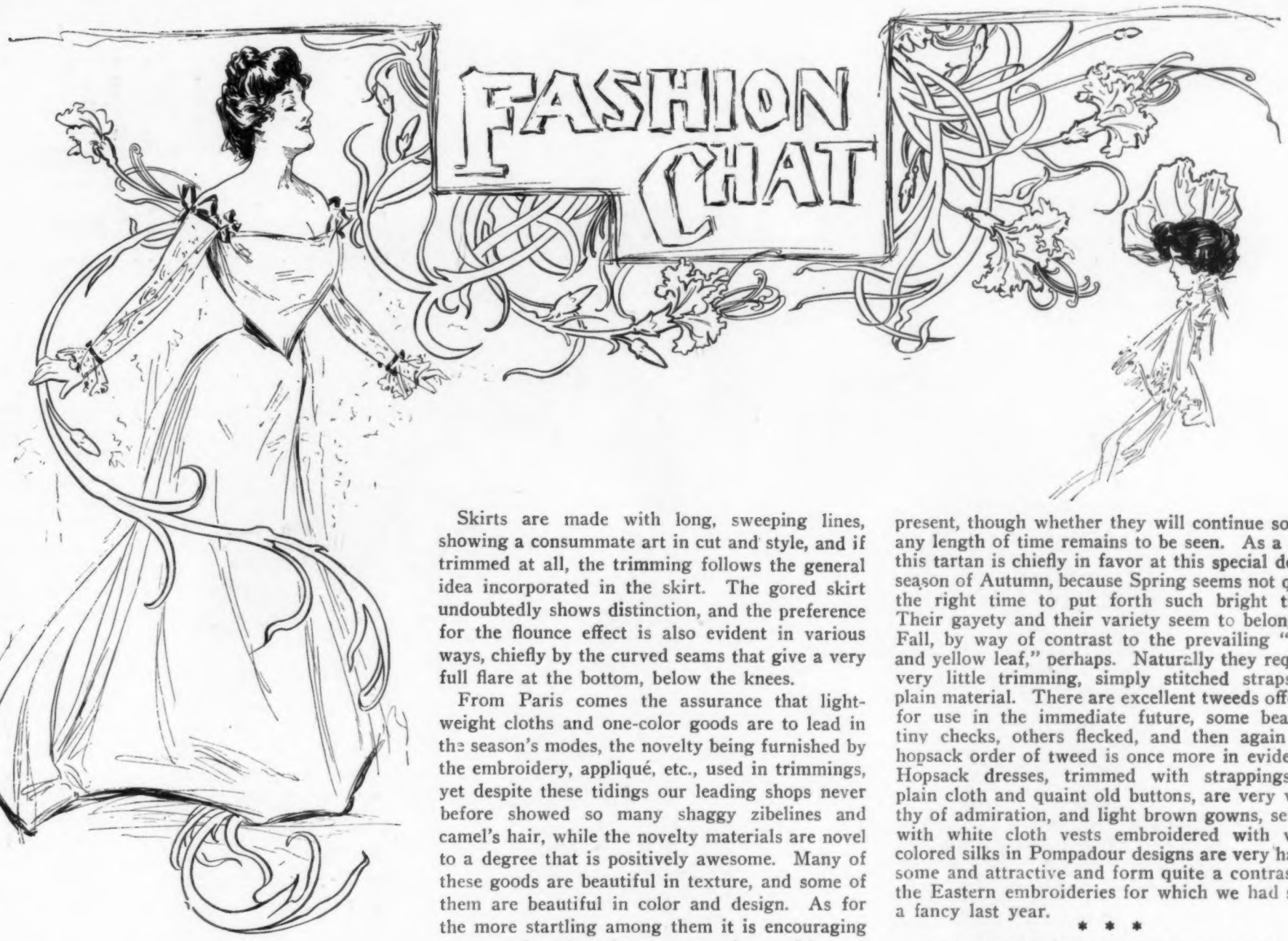


THE "Horse Show" are the magic words that mean so much to our leaders of fashion, and in this one short week more elegance and wealth are displayed than at any other gathering except the opera. Foremost designers, both here and abroad, have been busy for weeks evolving ideas for fetching gowns that shall envelop the figures of our beautiful American womanhood, and artistic lines in regard to cut and style, and tasteful combinations in regard to color and trimming have been the result. The tailor-made costume is always the one *par excellence* for this occasion, embodying, as it does, correctness, conservatism and elegance, which, carried out in the handsome cloths and garnitures, make a truly ravishing *tout ensemble* that is ever so much more to be preferred than low-necked dresses and a profusion of diamonds that seem strangely out of place in an atmosphere redolent of the stable.

Besides, the term "tailor-made" is so elastic that it can mean severe simplicity with linen collar and cuffs, and a plain walking hat, or a swell costume of velvet or corduroy with handsome embroidery on satin, incrusted lace revers, or almost lace-like passementerie, accompanied by a velvet hat with nodding ostrich plumes, and in this way every individual taste may be satisfied.

Speaking of the subject generally, it seems that the jaunty Eton still holds its own, fitting the figure snugly, and embellished in various ways, according to the wearer's liking. In fact, coats of all lengths are permissible and for the first time in years each woman will find something for her own particular style and figure. The tall, statuesque Gibson girl may wear the three-quarter coats or the Louis XV jackets with skirts of various length, while her Dresden china sister will rejoice in an Eton, terminating at the waist in back and slightly tapering toward the front.

Skirts are made with long, sweeping lines, showing a consummate art in cut and style, and if trimmed at all, the trimming follows the general idea incorporated in the skirt. The gored skirt undoubtedly shows distinction, and the preference for the flounce effect is also evident in various ways, chiefly by the curved seams that give a very full flare at the bottom, below the knees.

From Paris comes the assurance that lightweight cloths and one-color goods are to lead in the season's modes, the novelty being furnished by the embroidery, appliqué, etc., used in trimmings, yet despite these tidings our leading shops never before showed so many shaggy zibelines and camel's hair, while the novelty materials are novel to a degree that is positively awesome. Many of these goods are beautiful in texture, and some of them are beautiful in color and design. As for the more startling among them it is encouraging to remember that the most erratic novelties appear always first, presumably by way of posters to announce the coming change of season, and that later the bizarre is elbowed aside by the elegant and the chic.

Narrow stripes in red and black, green and black or blue and black, thickly sprinkled with white hairs, are among the most effective and least conspicuous of these rough goods. Certain plain greens and reds with the hairy effect in black are good.

The greens, reds and browns are unquestionably leading among the new goods, and are more beautiful than in many years past. One green that is hardly hunter's, nor yet emerald, but a warm, quiet shade between the two, appears again and again, most frequently in combination with black, and has all the qualities for a prime favorite, as it is beautiful, inconspicuous, easily combined with other colors and should be almost universally becoming. Rough, loosely-woven black goods, striped or dotted in white or sprinkled with white camel's hair, promise to be much in vogue, and several models recently seen were developed of this rough black and white with touches of *bleu ciel* in the trimming.

* * *

A charming model for a Fall frock is in two shades of blue cloth—medium blue and turquoise. The darker blue appears in the skirt and bodice proper and the lighter is used, most artistically, in a series of applications at the skirt hem, upon the sleeves at the shoulders and wrists and as a bodice yoke. Applications of the dark cloth are combined with those of the light, the whole being charming in effect. The yoke, which is round, is ornamented with close rows of stitching. The long, close-fitting undersleeves are of the lighter cloth solely. The corsage fastens, as do most of the smart, demi-tailor-mades, in back.

Plaids, particularly big plaids, are popular at present, though whether they will continue so for any length of time remains to be seen. As a rule this tartan is chiefly in favor at this special demi-season of Autumn, because Spring seems not quite the right time to put forth such bright tints. Their gayety and their variety seem to belong to Fall, by way of contrast to the prevailing "sere and yellow leaf," perhaps. Naturally they require very little trimming, simply stitched straps of plain material. There are excellent tweeds offered for use in the immediate future, some bearing tiny checks, others flecked, and then again the hopsack order of tweed is once more in evidence. Hopsack dresses, trimmed with strappings of plain cloth and quaint old buttons, are very worthy of admiration, and light brown gowns, set off with white cloth vests embroidered with varicolored silks in Pompadour designs are very handsome and attractive and form quite a contrast to the Eastern embroideries for which we had such a fancy last year.

* * *

Another kind of trimming that is much used consists of taffeta straps stitched in diamonds with white silk, and braids and passementeries of various kinds are much in vogue. Frogs and Brandenbourgs enjoy high favor and are seen on corduroy as well as on cloth gowns. Stitched cloth straps also retain the preference accorded them in recent seasons.

Coats and jackets are worn in all lengths, from the jaunty Eton up through all stages to the Newmarket. Three-quarter length coats with fitted back and double breasted loose fronts are very smart if developed of rough-surfaced coating and adorned with coat collar and turned back cuffs of velvet. The revers are rather larger than the regulation coat rever, and are ornamented with a buttonhole. Quite a feature of the coats that are completed with skirts of different lengths, as well as the Newmarkets, are the pocket flaps that are placed on the hips by way of adornment. The fulness in back is invariably laid in inverted plaits with buttons at the top. Although the fitted jacket enjoys a distinct favor of its own, the long, comfortable coat with three-quarter fitted back and loose front has a certain smartness that makes it the choice of a great many.

* * *

A NEW AUTOMOBILE VEIL.

The automobile veil is the newest thing in Paris. It is not alone a necessary adjunct to all automobile enthusiasts, but one also that is very practical. It is a washable veil of rather heavy net, covered with a close pattern in either scroll or flower design, and is gathered along the upper edge, which is fastened to the hat brim. In corresponding position with the eyes are two large pieces of glass connected with a narrow bridge like a pair of spectacles. This veil thoroughly protects the eyes and face from the dust, and the glass permits the wearer to enjoy the view of the country. There is no doubt that this veil will receive the popularity it deserves as soon as femininity can get over its vanity sufficiently to wear it, because it is not all becoming, having rather the effect of a mask. On the other hand, it is not as disfiguring as a pair of goggles.

HANDSOME BRIDAL GOWN.

(Described on page 38.)

XIV.—The English.

AN Englishman once wrote: "The Frenchwoman is badly educated, she does not read the Bible, loves balls and pleasures and occupies her mind with frivolous thoughts."

This judgment is at the same time discourteous and inexact. The French would have just the same right to say of the English: "She reads her Bible, dresses with horrible taste and has large teeth." Knowing at the same time that this statement lacks amiability and justness because there are numbers of English women who are versed in a great many things besides the Bible, who have made dress a question of fine art, who have teeth like pearls and an adorable smile.

It all depends upon the position of one's lorgnette. It does not suffice to merely see people and things, but one must see them in the right light.

One certainly discovers in the principal parts of London, types of different kinds. They are well-built, but very often the faces show lack of animation, they resemble wax dolls with glassy, expressionless eyes, then again we find them with bright red cheeks, a high color generally, and a long lanky body, but in all the brilliant white teeth are conspicuous. It seems peculiar that ugliness is in England more intensified than in other countries, and yet, as if to make up for this, the majority of women are extremely beautiful. One sees, more than anywhere else, exquisite figures, beautiful eyes, of a deep violet or a fiery brown, complexions clear and transparent, combined with magnificent health.

The Englishwoman has an almost divine smile and her movements are full of grace. Her figure is of classic proportions, supple and elastic, while her waist is remarkably small compared with the rest of her body. She is very gay and brilliant in her conversation and has a superabundance of strength and health, which increase her vivacity. She is serious because she begins at an early age to occupy her mind with grave subjects and is neither given to frivolity nor shallowness. She is frank and without pretension.

This type of Englishwoman is very seductive.

It has been said that London reflects the character of its inhabitants. As far as possible each family has its own house, because one of the national characteristics is an extreme aversion to touch elbows with their neighbors, and if possible she likes a house, with a little garden to remind her of the country. Some of the London houses are gloomy and dark, of low structure, but containing large rooms, showing a scrupulous neatness and cleanliness.

Taken as a whole, the Englishwoman is very exclusive and has a horror of social intercourse with people who have not been presented. Home and society life are comfortable, but their intimate life lacks warmth and cordiality. There always seems to be a feeling of coldness and reserve even among members of families where demonstrations of affection are rare and few and far between.

All who have traveled have met—the globe-trotter type of Englishwoman who has been for years the subject of ridicule and the source of inspiration of our cartoonists, who like to portray her wearing huge goggles, carrying her Baedeker in her hand and studying all kinds of antiquities. On the other hand, the titled Englishwoman who travels with her parents or her husband is an altogether different person and is as exquisite as the other is grotesque. The cartoon type of Englishwoman wears crude and glaring colors, impossible hats, and looks like a guy generally,

whereas the real type dresses with French perfection, choosing soft and clinging silks, diaphanous mousselines and precious lace.

But whatever her station may be, titled, middle-class or people, the Englishwoman is active, energetic, enduring and persevering. She likes effort for effort's sake and has fine, sterling qualities of character. She makes an admirable explorer and an equally able colonizator. She is particularly gifted in certain arts, music among others, and she has a ready and facile pen. No other country is glorified with a greater number of authoresses whose works are really remarkable for their beautiful thoughts and delicate grace.

The system of education followed in the English schools is vastly different from that of France, for instance, and is also different from that followed here, in fact, English and French education are two directly opposite poles. The English girl studies French, Italian and German in addition to the complete university course of sciences, and is consequently quite erudite. She learns to control and guide her mind and to exercise her thoughts, while at the same time she is a brilliant conversationalist, forceful and sparkling with *esprit*. As a rule she prefers literature of a graver kind, although not averse to a frivolous novel, perhaps with the idea that all work and no play is not good for anybody. Owing to all this training one can reason and use logic with an Englishwoman as with a man.

On the whole, the life of an Englishwoman is very serious. A great many pass year after year on their estates and can hardly be counted among the *mondaines*. Their life is quiet and serene, their time is passed in caring for the poor and in active church work. They are amiable, calm and grave and present an altogether different type from the *grande dame* who passes her life in the whirl of society with its balls and dinners and constant excitement.

There is no denying the fact that the serenity of the country life keeps her much younger, both in body and in mind, than the gayeties of fashionable seasons; she can, in fact, be likened to a sweet flower that slowly expands to its full beauty. When traveling the young girl enjoys the same privileges as the young girls of our own smart set, and they are frequently met traveling alone accompanied only by a maid.

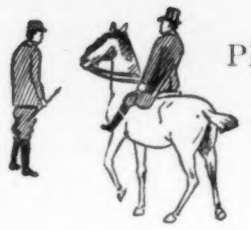
In a great many respects the Englishwoman occupies a distinct position from other nations, owing to her temperament. While affable and polite she is not as agreeable as the Frenchwoman, for instance, with her coquettish grace and piquancy, and the drawing rooms of the Englishwoman are apt to be rather dry, both in the decoration and the furniture which lacks, like the conversation sometimes, imagination and invention. Even in expressing her sympathy she is reserved and cool, her conversation is grave, often learned, and at times even a trifle monotonous.

However, in her marriage relations she is incomparable. She is positive and practical, often her husband's chief assistant and associate in his efforts, though seldom his comrade, yet despite this coolness adultery is rare; possibly because of temperament, but more because of the inherent truth and simplicity of her nature, which are still more developed by the strictness of her education and her up-bringing.

The Englishwoman spends a great deal of her time out-doors. She is very fond of walking and very fond of horseback riding.

ATTRACTIVE SOIRÉE TOILETTES.

(Described on page 38.)



A MUTUAL SURPRISE.

By PAUL BLISS.

MRS. PAULINE ELLSWORTH was firmly determined to spend at least a few weeks at a fashionable summer resort because her physician had ordered a change of air. Now she could have had all the benefit of rest and accompanying pleasures at some place near home, but she wanted to travel a little before settling at a resort. To tell the truth, nobody could tell why she wanted or rather needed rest, because she was always of the same tireless energy that was one of her special characteristics, but, as everybody knows, when a woman wants to travel she will very soon find reasons and excuses enough.

On the whole her husband, Victor, did not take the least pains to dissuade his better half from her trip, on the contrary, he was rather glad at the opportunity of enjoying a few weeks of bachelor freedom away from his wife's observing eyes and had, on his part, made all plans to enjoy this rare liberty in full draughts, and gain all the benefits possible.

At last the moment of parting arrived.

Mrs. Pauline tenderly embraced her husband, who made the greatest efforts to appear grieved at her going, whereas in realty he could hardly conceal his joy in anticipation of coming pleasures. At last the locomotive gave a short puff and snort and the train began to slowly move out of the station.

Victor heaved a little sigh, then went home and, getting a bottle of Pommery, sat down in his cosy little dining-room, drank to the health of his absent wife, the success of his own plan of enjoyment, and the liberty that the next weeks were to bring him.

An hour later his trunk was packed and he too sat in a swiftly moving railroad train that bore him toward his adventure, which he had been most careful in preparing ever since he had been positive that his dear Pauline was going away.

Late at night he arrived in New York, where the bustle and excitement formed a strange contrast to the quiet that reigned in his own little town, and at the same time his thoughts reverted to his dear Pauline. He smiled, oh! if she had had an idea of what he was about to do! A little thrill ran down his back at the mere suggestion of the idea.

Well, the first step was taken and the consequences would have to be borne.

He registered at the Fifth Avenue Hotel and then, despite the lateness of the hour, took a stroll up Fifth avenue to the Waldorf. Entering the café he sat down, ordered a cocktail and took a daintily scented pink letter from his pocket, which he perused again and again while his face took on a more and more self-satisfied expression. So glad was he at the contents of the pink missive that he finally ordered another cocktail.

This brought on the right mood and after a few moments of thought he asked for paper and an envelope and proceeded to answer the pink letter in the following manner:

My Dear Madame:

Your dear letter I have received. I have been in New York for about an hour and am eager to make your acquaintance. Please come to the Mall, Central Park, to-morrow morning at eleven o'clock, at the right hand side of the music stand, and in order that we may not make any mistakes please wear a few Lawson pinks which I shall take pleasure in sending you early in the morning. Au revoir.

Your devoted

J. H.

Then he settled his bill and went back to his room at the Fifth Avenue after having posted his letter. He retired with mingled feelings and sincerely hoping that the little adventure that was now definitely begun would be successful.

The next forenoon he was very careful about his toilet and when it was completed he once more scrutinized himself closely; he was quite satisfied with the result and saw that he was still an attractive man with whom the average woman would and could fall in love.

Punctually at eleven o'clock he was at the appointed spot in Central Park, but the fair beauty whom he was hoping to meet was not yet there. With elastic steps he walked up and down, humming a gay tune from "Florodora" and lightly swinging his cane. He was quite calm now and felt equal to the situation. At ten minutes past eleven he saw the "Lady of the Pinks" approach, and was positively astonished at the picture of beauty and grace she presented. He had not expected anything half so lovely.

"I thank you, I thank you very much for coming," he murmured in trembling tones.

"Oh," she said with a roguish smile, "anything that is worth doing at all, is worth doing well."

After this brilliant opening there ensued a slight pause. They regarded each other with searching glances and finally a slight embarrassment took possession of them both.

"You must not judge me falsely," she at last began, "for answering your advertisement with such candor, but I really lack the acquaintance of suitable gentlemen, and then many very happy marriages have resulted from ads. of this kind, have they not?"

She looked at him with quite a ravishing smile, while he replied:

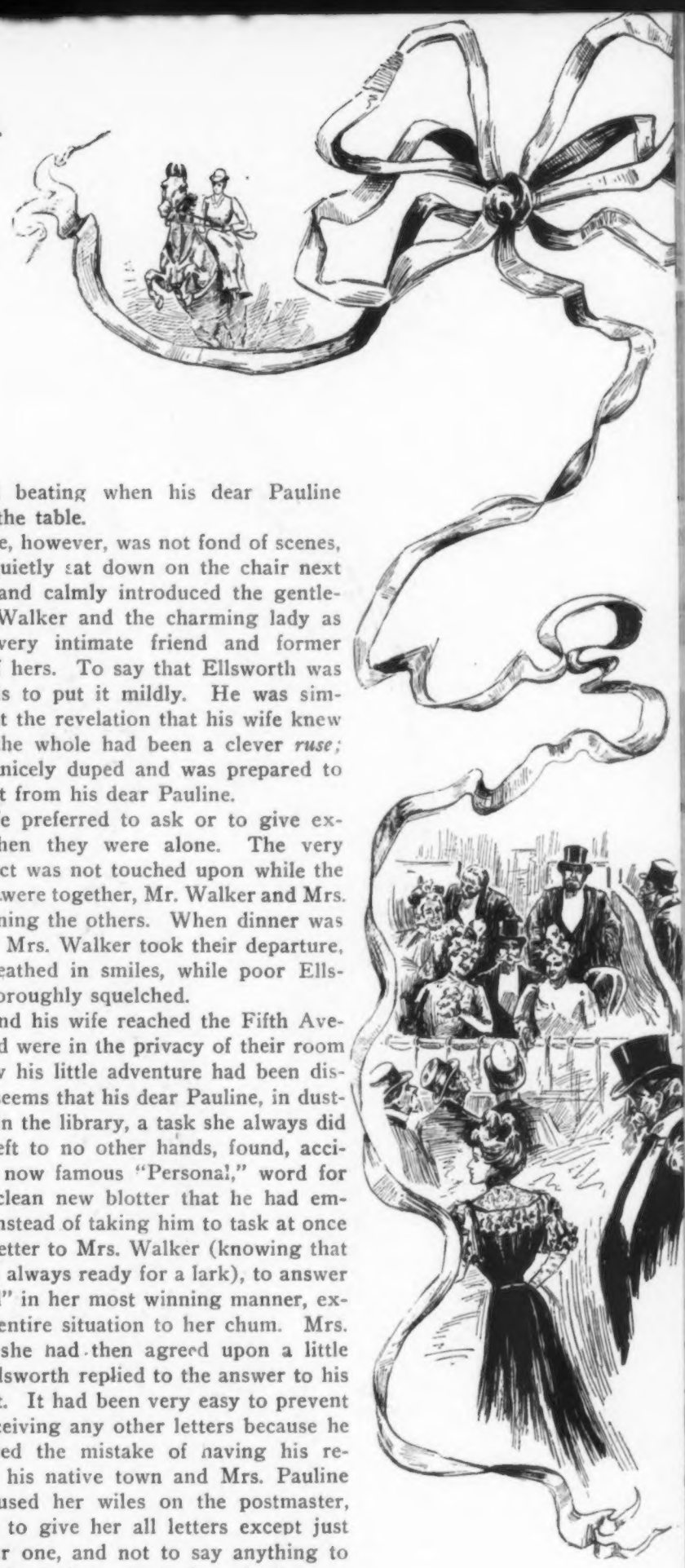
"It will be quite unnecessary to repeat, I hope, that I fully appreciate and value your confidence."

He remained very dignified and thought: "How shrewd these New York girls are! As shrewd as they are beautiful!"

They walked up and down for a while and then seated themselves on one of the benches, conversing on all the topics of the day, Ellsworth always reserved and dignified, his companion full of gaiety and wit, sometimes—as it

DRESSY VISITING GOWNS.

(Described on page 38.)



seemed to him—even a little cynical and sarcastic, and when an hour later they proceeded to the Casino for lunch Ellsworth felt as if he and the young woman had been lifelong friends. He agreed to meet her again at four o'clock at the autumn exhibition of the Academy of Design.

Ellsworth was simply overjoyed, his happiness knew no bounds. He never dreamed that his little adventure would run so smoothly. When he had inserted his ad. in the "Personal" column of one of New York's largest newspapers relative to making the acquaintance of an interesting young lady matrimonially inclined, mentioning a cosy home and the pleasant society of a refined woman, he thought the adventure rather daring, but now that he was in the midst of it he began to feel the piquancy of the situation—after years of married life at last a few unhampered days.

In the afternoon his fair enslaver appeared in a handsome toilette which served as a most successful foil to her dazzling beauty. Poor Mr. Ellsworth grew hot and cold in turn when he found himself selected to act as escort to this imposing young beauty and to wander at her side through the crowded halls, where from every side he saw admiring glances cast at his companion. His pride increased with every moment and involuntarily he drew himself up to his full height in order not to be eclipsed by his beautiful charmer. At the same time he experienced a slight jealousy as he noticed that she returned some of the many admi ing looks with interest; to divert her attention he endeavored to pose as an art connoisseur and explained the defects and the good points of the various paintings with as much energy and display of knowledge as if he had been engaged at this kind of work for years. Even if once in a while his argument was not quite sound and some of his criticisms stood on rather unsteady legs, it troubled neither him nor his companion, who, with the well-bred control of a perfect woman of the world, never betrayed that ome of the extraordinary views expressed by him caused her infinite amusement.

The afternoon passed only too quickly. With every hour his courage and his enthusiasm rose and he endeavored his utmost to be as irreproachable a cavalier as he knew how. Her sweetest smiles were his thanks and his whole being vibrated at the increasing signs of favor shown him. In the evening they strolled over to Delmonico's and sat down at one of the further tables. To say that they were delighted is to put it mildly. Ellsworth's eyes were bright and radiant with joy and he tried every little while to catch the hand of his beautiful companion, who sat opposite him.

Suddenly, as if sprung from the ground, Mrs. Pauline stood about ten feet from him, accompanied by a very handsome man, a stranger, however, to him. Ellsworth opened his eyes very wide in astonishment and at first thought he saw an apparition which he attributed to the rather numerous glasses of champagne, but as the lady came nearer and nearer and he saw that she was not an apparition in the least but very substantial flesh and blood his heart began to thump in a most unpleasant manner and then almost stopped beating when his dear Pauline stood beside the table.

Mrs. Pauline, however, was not fond of scenes, so she very quietly sat down on the chair next her husband and calmly introduced the gentleman as Mr. Walker and the charming lady as his wife, a very intimate friend and former schoolmate of hers. To say that Ellsworth was dumfounded is to put it mildly. He was simply shocked at the revelation that his wife knew all and that the whole had been a clever *ruse;* he had been nicely duped and was prepared to hear the worst from his dear Pauline.

But his wife preferred to ask or to give explanations when they were alone. The very delicate subject was not touched upon while the *partie carré* were together, Mr. Walker and Mrs. Ellsworth joining the others. When dinner was over Mr. and Mrs. Walker took their departure, the latter wreathed in smiles, while poor Ellsworth was thoroughly squelched.

When he and his wife reached the Fifth Avenue Hotel and were in the privacy of their room he heard how his little adventure had been discovered. It seems that his dear Pauline, in dusting his desk in the library, a task she always did herself and left to no other hands, found, accid ntally, the now famous "Personal," word for word, on a clean new blotter that he had employed, and instead of taking him to task at once she wrote a letter to Mrs. Walker (knowing that the latter was always ready for a lark), to answer the "Personal" in her most winning manner, explaining the entire situation to her chum. Mrs. Walker and she had then agreed upon a little plot when Ellsworth replied to the answer to his advertisement. It had been very easy to prevent him from receiving any other letters because he had committed the mistake of naving his replies sent to his native town and Mrs. Pauline had simply used her wiles on the postmaster, coaxing him to give her all letters except just this particular one, and not to say anything to her husband about those she had received.

Ellsworth was simply amazed at the astuteness displayed by his wife and very rapidly came to the conclusion that although they had been married nearly ten years he did even not yet thoroughly know his dear Pauline. He was cured at present of any further desire for piquant adventures, but we may be assured that if he should try again he will give evidence of more shrewdness.

* * *

APHORISMS.

Among savages, woman is a beast of burden; in the East, an instrument of pleasure; in Germany, a domestic animal; in England, a housekeeper without wages; in America, a spoiled child; in France, a friend who doubles our pleasures and quadruples our expenses.

* * *

The world is full of swaggerers who boast of the love they inspire, and of hypocrites who boast of the friendly feelings they entertain for their fellow-creatures.

* * *

It is relatively easy to obtain a woman's love and keep a man's friendship. What is difficult is to obtain a man's friendship and keep a woman's love.

SMART RECEPTION GOWNS.

(Described on page 38.)

THE END OF A CAREER.

By Margaret Wood.

"IT'S no use talking any longer, mother," said Kitty Mason; "I have made up my mind to go, and go I will."

"Oh," moaned Mrs. Mason, "what have I done to be the mother of such a child? Where is your gratitude for the comfortable home provided for you by your father and myself? Have we not done everything in our power to please you and make you happy? No girl could have had more done for her than you, and yet you are not satisfied, and for this last year have made my life a misery by your continual entreaties to be allowed to live in New York to study art, so that you may earn your living out of it—as if you could ever do such a thing!"

"Mother, dear, I know that no one could have been kinder than you and father," said Kitty, contritely, sorry to hurt her mother but in no whit moved to give up her project, which had long been the desire of her heart; "but I must go; I am wasting my life in this dull place, and I feel it in me that I can do something if I only can get the chance."

Mrs. Mason and her daughter were seated in the large, comfortable drawing-room of their house in Skipton. The mother in her normal state was a stout, amiable lady, quite content with herself, her husband and daughter and her surroundings, and she could not understand how it was that her only child should have these unnatural—for unnatural they appeared to her—cravings for New York and making a career for herself.

She, Mrs. Mason, and her worthy husband had never had the slightest desire to move away from the place where they had been born and brought up, and where Kitty had acquired her roving propensities was a mystery to both of them. As for the talent of art which Kitty declared she possessed, they looked upon it as entirely a freak of her imagination, and were disposed to think that if it actually existed, it ought to be looked upon as a disease, and cured at once.

For themselves they thought nothing of her little figure sketches, and letters and headings entwined around with flowers in Kitty's own quaint and original style, upon which she spent so much time. "In fact," said Mrs. Mason to her husband, "I prefer letters myself printed plain, so that I can see what they are without having to put my glasses on to make them out."

She was exceedingly fond of her daughter, and was very much worried by Kitty's determination to leave her home and risk the unknown perils of a wicked city like New York.

Mrs. Mason had never been to town, but she always vowed that it was a terrible place, and that all respectable people fought shy of it; but she did not know how to prevent Kitty from going if her mind was fully made up. Kitty was a most determined girl, she was twenty-one, and, worst of all, she had a small income of her own—only $300 a year, it was true; but it enabled her to please herself in the matter, seeing that she was of age.

"Why," asked Mrs. Mason, after a long pause, "won't you make up your mind to marry John Forrest? He has run after you ever since you came home from school, and, although you have never said anything to me about it, I know he has proposed to you more than once."

A slight color rose to Kitty's face at her mother's words. She could not deny the truth of them. John Forrest had proposed to her several times—she devoutly hoped her mother did not know how many—but, although she esteemed him very highly, she had not any wish to marry him, and had told him so.

"But, mother," answered Kitty, "I do not care for John in that way. And I am sure I could never settle down with anyone, however much I liked him, in this dull, dead-alive place, where nothing ever happens, and where the talk never gets beyond one's neighbors. Bah! I loathe it."

"Kitty!" exclaimed her mother, horrified; "how can you talk so? Loathe the place where you were born and brought up and where the friends of a lifetime live! If this is the result of a boarding school education, for my part I think it should be put a stop to."

Kitty sighed. It was hopeless to talk with her mother on the subject, for she could not be brought to see that what had sufficed for her during her married life—a good husband and a comfortable income—could not be all-sufficient for a girl of Kitty's nature and disposition.

The height of Mrs. Mason's ambition for her daughter was that she should marry John Forrest. He was the son of a gentleman-farmer living a few miles out of the little town, good-looking and with excellent prospects, and abjectly in love with Kitty.

He, like Mrs. Mason, could not understand Kitty's yearnings and ambitions; but he had no misgivings as to the result of his love-making. He felt certain that in time such persistence as his must win the day.

While Mrs. Mason and Kitty were sitting in their cosy drawing-room before a blazing fire, with a large gray cat blinking happily on the hearthrug, and a wicked-looking parrot swinging in his brass cage in the window, talking to himself in a low voice, John Forrest and his sister Mary were walking briskly along the road which led to Mr. Mason's house. John had driven his sister over to the town to make a few purchases, and before returning they, as usual, stopped to call on Mrs. Mason.

Upon entering the drawing-room John quickly drew up a chair to Kitty's side and fixed on her the adoring gaze with which she had become so familiar, and of which she was so tired. "Well, Kitty," he said, "and how are you getting on?"

"She's not getting on at all well," exclaimed Mrs. Mason before Kitty had time to reply, addressing Miss Forrest, who had joined the circle round the fire. "She's a very tiresome girl, Mary. What do you think she's done now?"

"Oh, nothing very dreadful, I'm sure," answered Miss Forrest, looking affectionately across at the charming little figure in the great armchair. Mary was very fond of Kitty, and the only one of her friends who sympathized with her in her longing to get away from the monotony and narrow-mindedness of the little country town. "What is it that has vexed Mrs. Mason, Kitty?" she asked.

Once more the mother interrupted before Kitty had time to reply. "Why, Mary," she said, "she has arranged with that school-girl friend of hers in New York to share a studio with her, and she says she is going next week, and I'm sure I don't know what will become of her."

Here Mrs. Mason dissolved into tears, while John jumped up from his chair and paced angrily about the room. If possible, he distrusted New York more completely than Mrs. Mason.

"Is this true, Kitty?" he asked, stopping suddenly before her chair.

"Yes," answered Kitty, quietly, "I am really going."

"Yes," commented the sobbing mother, "she's really going. She doesn't care about her poor mother or any of the friends who have been so good to her. She will cast us all off for this girl in New York. I'm sure there isn't such a wretched woman in the world as I am."

"Mother," said poor Kitty, sadly, at this outburst, "why will you say so?" And she got out of her chair and crossed over to her weeping parent, put her arm around her neck, and tried to wipe away the tears which coursed so freely down her cheeks. "Don't cry, mother," she continued, "here's the tea coming."

Mrs. Mason listened. The rattle of tea things could be plainly heard, and she hastily dried her eyes, put her handkerchief in her pocket, and prepared herself for the coming meal. Five o'clock tea was a great solace to Mrs. Mason. There were not many of her grievances which held out before that enticing cup and those hot buttered tea-cakes which cook knew so well how to send up to suit her palate. And the present grievance was no exception to the rule. It gave way under the consoling influence of her refreshment, and she began to discuss various items of news with Mary, who was able to enlighten her on one or two important points which Mrs. Mason had not been able thoroughly to grasp.

Meanwhile Kitty was not so fortunate. She tried topic after topic with John, but it was of no avail. He refused, almost rudely, the tea she offered him, and sat and glowered at her until she really became quite uncomfortable. But, being a girl of spirit, she determined not to succumb to his ill-temper, and accordingly joined

(Continued on page 13.)

SOIRÉE GOWNS.

(Described on page 38.)

WHEN WOMEN BUY HATS.

THERE are all sorts of hats and it takes all sorts of women to buy them and to wear them. Some of the variety and spice of life of a milliner can be had by observing some of the great throng of her patrons.

The woman who knows what she wants, states it clearly and bides her time peaceably and quietly until she gets it, is a great boon to her milliner. It is less trouble to please her than the woman who makes up her mind with great difficulty and changes it several times. A woman like that starts out to buy a hat and has no further idea connected with it. That can be left until the store is reached and then perhaps the saleswoman will know what she ought to wear. Poor saleswoman! She does, of course, know a great deal, but she cannot, nor will her customer let her, decide the matter entirely. Then for the first time the dresses and wraps that the hat is to be worn with are thought of. This type of woman before she is through with her day at the milliner's has tried on more varieties of hats than any one else.

Another woman who manages to know the stock of her favorite store as soon as straw or velvet hats begin to bloom is she who buys her hat early in the season, and then every time she is in the vicinity of the store goes in and tries on a lot more. She generally seats herself comfortably before a long glass and from a selection of hats nearby tries on as many as her time or inclination will permit, enjoying the various effects with the eye of a connoisseur. If she does not change her mind about the hat she has purchased she is a wonder, and incidentally she is the despair of the employees.

Very often a husband accompanies his wife when she goes to buy her hats. If he is inclined to take an interest in the selection his remarks and suggestions are sensible and valuable. For instance, in nine cases out of ten he does not admire purple roses, neither does he like a miniature fruit orchard, the oddity of either often leading the woman to purchase the hat against her better taste.

If his wife has pretty hair he does not like a hat that is going to cover it all up, however fashionable it might be. If a hat is found that suits exactly, except the price, which may be a few dollars more than that intended to be given, a man generally says "take it," for he considers it poor economy to tramp the town over to save the difference.

* * *

APHORISMS.

Many men feign sufferings that may excite pity in the hearts of the women they love. These sufferings may soon become real ones for the women who are thus duped. Women should take for their motto: Pity, like charity, should begin at home.

* * *

A lovers' quarrel between a man and a woman, both clever and refined, is a thing of artistic beauty.

* * *

When a man praises only the moral and intellectual qualities of a woman, take it for granted, it is a pity that that woman could not be turned inside out.

* * *

To analyze love too closely is to cure one's self of it. Psyche lost it by wishing to know what it was.

* * *

The most laconic language in the world is that of love. It consists of two personal pronouns and a verb. With this vocabulary lovers can entertain each other all day.

(Continued from page 11.)

her mother and Mary in their conversation, leaving John to chew his moustache and the cud of his reflections in peace. And so he did, looking like a thundercloud.

Four days later Kitty, with boxes and bags of all sizes and descriptions, was steaming away to her new home, feeling very lonely and insignificant. But long before she had reached the great city she had thrown off these unwelcome feelings, and was reflecting on the brilliant future which she believed lay before her. It was a very bright and cheery girl who was met by the artist-friend with whom she was prepared to throw in her lot. When all was said and done, Kitty found great solace in the thought that if the worst came to the worst and she failed, there was always her home to go to and her $300 a year to fall back upon.

II.

Three years have gone by, and Kitty is still in New York. She has not tired of her scheme, as her mother prophesied—and devoutly hoped—she would in a month; but is more determined than ever to go on and prosper.

She and Myra Sinclair are not living in the rooms where they made their adventurous start, for they have found that they can take better and larger apartments, as well as a studio, which is the delight of the two girls' hearts.

It is in this studio that we find them one bright, cold December afternoon, both sitting close to the fire, Myra on the hearthrug, with a book in her hand, and Kitty on a low chair, with her drawing board on her lap busily drawing a heading for a story. Kitty is a born black and white artist. It is a delight to her to see the ornamental letters—which are her chief work, as the demand for them is so large—grow under her fingers, and so deft is she that she can still go on with them even when the room is filled with callers, and there is a continuous buzz of conversation in which she is expected to join.

Myra had let her book drop into her lap, and was earnestly regarding her friend as she drew. Suddenly she said, "I wonder, Kitty, if you are aware how very pretty you have grown lately. Not that you were not always that, but there is something almost bewitching about you in these days. If I did not know better, I should say that there was a lover in the case."

Kitty gave such a start that she dropped her board, which fell with a crash into the fender. She quickly stooped to pick it up, but not before her friend had seen the flush which had dyed her usually pale face. "How can you talk such nonsense, Myra?" she said, rather guiltily, it must be confessed.

"Humph!" answered Myra, "I'm not so certain about its being nonsense. I don't see why you should have given a start like that and turned the color of a boiled lobster if there was nothing in my little suggestion. Who is it, Kitty, my girl?"

Myra received a shock when the usually good-tempered Kitty jumped up from her chair, and saying, sharply, "I wish you would learn to mind your own business, Myra," left the room, shutting the door with a decided slam, leaving Myra literally gasping with astonishment.

"Well," she ejaculated to herself, when she had somewhat recovered from her amazement, "there is a man in it. Now, whoever can it be?"

Ater a few minutes' reflection, an idea seemed to strike her. "Can it be that good-looking man she met when she first went to the *Herald* office. Now, I come to think of it she has never mentioned him since, although I am quite certain she sees him whenever she goes. It is a bad sign, a very bad sign, when a girl leaves off talking about a man;" and Myra looked solemnly into the fire and shook her head sagely.

Meanwhile Kitty, in the privacy of her own room, was taking herself angrily to task for letting herself be so disturbed at Myra's jesting remarks.

"Can it be possible that I have thought so much about Mr. Howard that it has made a difference in my looks? Idiot that I am, when I know that he means nothing by his attentions. I ought to be grateful to Myra for opening my eyes, but somehow I'm not. All the same, I will put an end to my idiocy whatever happens."

Accordingly, the next morning Kitty was on her way to the *Herald* office with a parcel of sketches which had been ordered by the editor. The editor of the *Herald* was her best customer; he thought very highly of her work, and was willing to take as much as she could do, and pay well for it, too. In spite of this, however, Kitty determined that she would give up entirely supplying the *Herald* with sketches, and so tear herself away from the fascinations of the editor, for that was the post which Mr. Howard held.

It came as an unwelcome shock to her to discover that she had nearly given away her heart to one who had never suggested that she should do so, and she was determined that, however hard, she would cure herself of her folly—for folly she termed it—before it became too late. She had always considered herself proof against love and lovers, holding up to herself and others the maxim that girls should carve out a line for themselves and be independent. And her horror was great and her pride humbled as she reflected that she had done herself what she had so despised in others.

She most sincerely hoped that she would not meet Mr. Howard this morning. She was much earlier than usual, and trusted she would get her business over with the art editor before Charlie Howard made his appearance.

But she was disappointed. The art editor, upon hearing her announcement that she would not be able to undertake any more work for them, tried so hard to turn her from her resolution that she was with him for quite an hour before she could make him believe that her decision was final, and as she was hurrying out of the vestibule, congratulating herself upon having managed so nicely, who should come leisurely walking in but the one man above all others that she did not desire to meet.

"Good morning, Miss Mason," said he, raising his hat and holding out his hand, "whither away in such haste, and why so early?"

He was a fine, good-looking man, with a fund of spirits which hardly ever seemed to desert him. He had a flourishing future before him, too, which made him a very desirable object to a great many of his young lady friends. Besides being editor of the *Herald*, he was rapidly making his way in the field of literature. He was ambitious and enthusiastic, and this had had a great deal to do with the friendship which had sprung up between himself and Kitty.

He had been very much taken with her from his first acquaintance with her; but no serious thoughts of marriage had possessed him, although once or twice of late it had flashed through him that if ever he did commit the indiscretion of marrying, what a nice companionable little wife Kitty would make. He turned and walked along the street with her as he asked again where she was going, and why she was so unusually early, and was much surprised that so innocent a question should cause the generally self-possessed Kitty so much uneasiness.

"I—er—thought I would like an early walk, Mr. Howard," she replied at last, stammeringly. "And—er—I am not going anywhere. But pray," hastily, "do not let me detain you."

He stared at her for a moment, and then burst into a hearty laugh. "Why, Miss Mason," he said, "what is the matter with you, and why are you not going anywhere, and what have I done to be dismissed so abruptly? And when I haven't seen you for three days, either. Come, let us take a stroll in the park this nice bright morning, and see if we cannot spirit away the cobwebs which are evidently clouding your mind."

He spoke banteringly, and never doubting that she would do as he suggested, but to his unmitigated amazement Kitty hastily exclaimed, "I cannot possibly, Mr. Howard. I have an appointment at twelve, and I must keep it. Here is my car; good morning," and before Howard had grasped the situation she was gone, leaving him standing stock-still on the pavement, staring after the retreating vehicle.

(Concluded on page 18.)

NOVELTIES IN SILK DRESS SKIRTS.

(Described on page 38.)

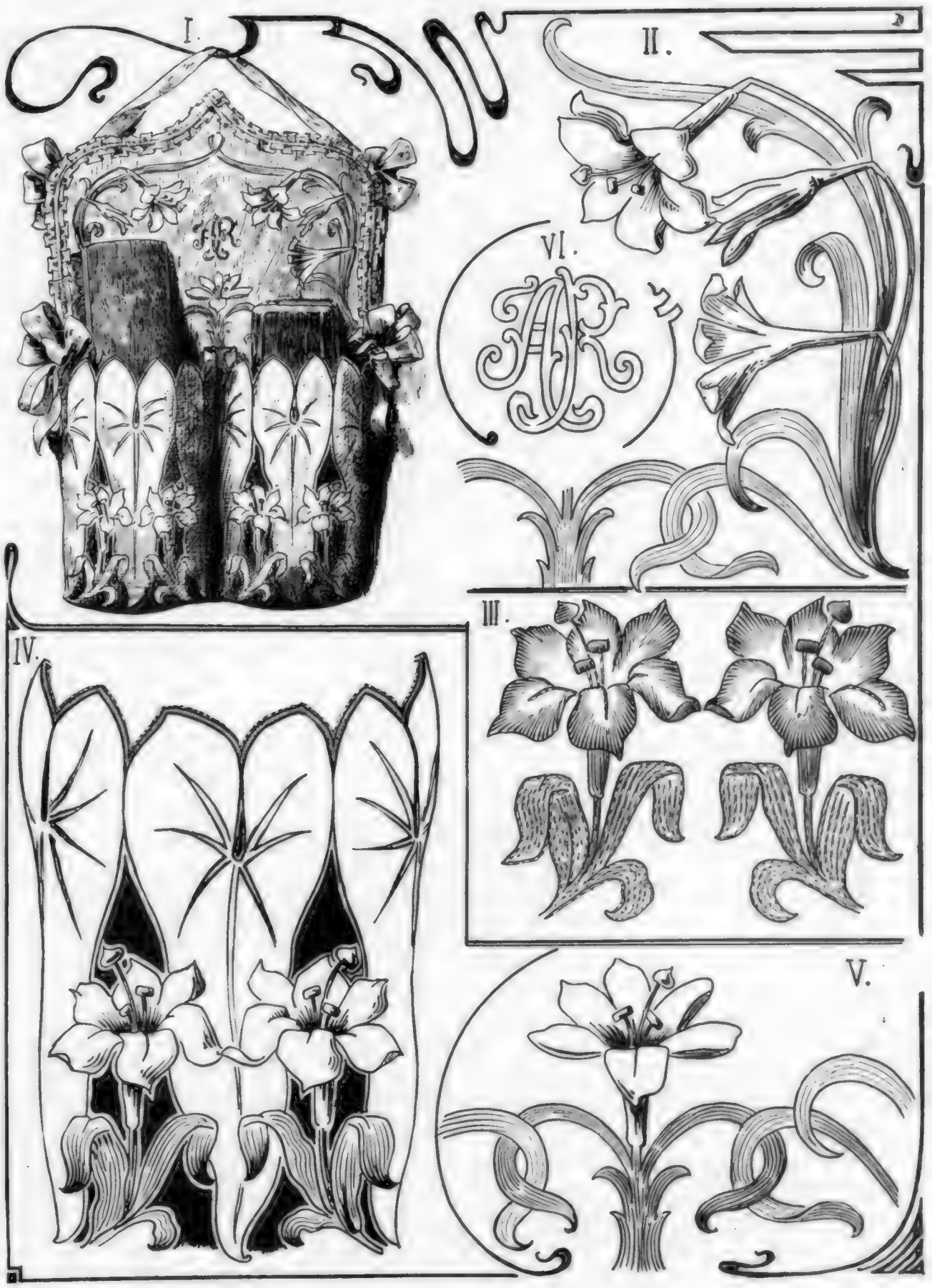
A DAINTY BRUSH-HOLDER.

AMONG the many attractive accessories that do so much to brighten and adorn a girl's room are the receptacles for brushes and toilet articles in general. Of course, it is supposed that on the dresser we will see all the pretty things in the way of silver that gladden the average girl's heart, and among these prosaic clothes brushes, even if they have silver backs, do not always seem in place. For just such brushes an ingenious mind has designed the pretty little holder that is the subject of this month's "Worktable." It may be developed of linen, crash, felt or of appliqué, and is certainly a most attractive adjunct to any room; it is rendered doubly attractive by the fact that it can be made at home.

The back is a large piece of cardboard cut the required size and prettily shaped at the top with rounded corners and a point in the center. The upper part is embroidered with a conventionalized flower design, the detail of which is given in No. II. If linen is chosen for the covering the leaves should be worked in pale, dull greens and the flower in yellow or pink, or in whatever color harmonizes best with the remainder of the room.

A further detail is shown in Fig. III, this being chosen more to illustrate the method of embroidery than the arrangement of the design, although it is not necessary to follow the working or rather the style of working unless this is specially desired; it is, however, to be recommended for crash, denim or duck in case the holder is preferred of any of these materials, but linen will always look best with solid embroidery. In Fig. IV the detail of the holder itself is shown and for this the cardboard is bent or curved into shape, the upper edge is scolloped and buttonholed before being applied to the cardboard which is, of course, cut and scolloped as desired. Fig. V shows the single flower that appears in the center of the back. Ribbon ruching forms the edge or frame and dainty ribbon bows constitute the trimming. A similar bow is put at each upper corner and these hold an end of ribbon in place by which the brush-holder is suspended at any convenient place. Between the two sprays on the back or wall is embroidered the monogram of the fair owner which stamps the brush-holder as being distinctly her own.

Just now when the Christmas season is approaching little suggestions like these will be of interest to a great many, because if the whole design is not carried out the different parts will serve as ideas for the ornamentation of other articles. Both Fig. III and Fig. V may be utilized as a border for doilies, tray-cloths, etc.



NEW TABLE-CENTERS.

Many and very lovely are the varieties of centerpieces that have been prepared for this season's entertainments. Among the linen table-centers are some especially new and original designs, for the actual shapes of these dainty articles vary this year almost as much as the designs and styles of decoration. One was particularly quaint and charming, for it was arranged with an irregular outer edge, formed by cutting out little circular spaces in which either candlesticks or flower-vases could be placed without in any way destroying the effect of the embroidered design. This is an excellent idea, for it is always disappointing to find that some of the work is hidden by the floral decoration when the centerpiece is actually in use.

Among the most noticeable centerpieces was one made of ivory-white satin, upon which branches and sprays of most realistic apple-blossoms appeared, wrought in ribbon embroidery. The leaves were worked with filoselle in natural tints and exquisitely shaded, while the rugged effect of the branches was cleverly produced by chenille in which brown and russet-red tones prevailed. Among the finer varieties of ribbon embroidery was one piece that was particularly effective. The design in this case was a gracefully shaped basket filled with long trailing sprays of forget-me-nots and ivy The flowers were worked with ribbon and the basket was done with filoselle in shades of ochre and reddish-brown.

It was a very beautiful specimen of fine and intricate stitchery, for the separate divisions were clearly defined with fine gold cord while for the handle and extreme edge of the basket tiny gold sequins secured by small gilt beads were introduced.

In some of the newest pieces lace designs are blended with the ribbon work. Sometimes these designs are merely embroidered upon the background with white silk "lace cord" and heavy embroidery silk, which gives the appearance of lace appliqué while in others they are actually worked with lace braid and lace stitches, the material being afterwards cut away, so that it really becomes insertion.

HANDSOME SILK WAISTS.

(Described on page 38.)

STAGE HAPPENINGS.

MISS MAUDE ROOSEVELT (Baroness Mumm von Schwarzenstein) a cousin of the President, is winning a great deal of praise for her rendition of the Queen of Spain in "Don Cæsar's Return," now playing at Wallack's. In her magnificent velvet robe with ermine she looks thoroughly regal.

* * *

FRL. VON OSTERMANN, one of the new members of the *ensemble* of the Irving Place Theatre, made her début recently as Dolly in a comedy of the same name. Frl. von Ostermann has a charming personality, and that she is a clever and versatile artist was fully demonstrated.

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FRL. HERMINE WARNA and Alex. Rottmann are also among the shining lights of Manager Conried's excellent stock company.

* * *

AT the Lyceum, Miss Bertha Galland is making progress with her new play, "The Love Match."

* * *

MRS. FISKE is entering upon the second month of her engagement at the Manhattan Theatre in "Miranda of the Balcony." This play appeals to the best class of theater-goers and there is every indication of a long and continued season.

* * *

JOHN DREW at the Empire Theatre in "The Second in Command" continues to draw favorable audiences.

"THE LIBERTY BELLES" are still drawing enthusiastic audiences at the Madison Square Theatre, where the jolly pranks of these merry "Belles" are greeted with bursts of applause.

* * *

THE engagement of Sir Henry Irving and Ellen Terry at the Knickerbocker Theatre is one of the principal events of the theatrical season, and the regret is expressd by all that this engagement is only of three weeks' duration. However, during this time, the following plays will be produced: "King Charles I," "The Merchant of Venice," "Louis XI," "Madame Sans Gene," "Nance Oldfield" and "The Lyons Mail."

* * *

MANAGER F. F. PROCTOR'S new departure in theatrical presentations has proven an immediate success. The policy of his numerous theaters has been changed from presentations of "straight vaudeville" to a combination of dramatic and variety bills. Old comedies, farces, and laughing plays are revived and presented with every attention to detail, and between the acts of the plays, and before and after the dramas, vaudeville numbers are introduced. In this way, the long and tedious waits are obviated, and the entertainment is continuous. Arrangements have been made for the revival of the full list of Augustin Daly's successes.

AT the Garden Theatre, E. H. Sothern will terminate his very successful season in the romantic comedy-drama, "If I Were King," written for him by Justin Huntley McCarthy, on November 30.

* * *

BEAUCAIRE, the new play with which Mr. Mansfield begins his season at the Herald Square Theatre in November, is an exceedingly graceful and entertaining comedy of manners and everything justifies the prediction that a delightful experience is in store for New York theater-goers. The dramatization preserves the crispness, wit and polish of the original, its banter and repartee are clever, sparkling and mirthful, and its characters are all adroitly drawn. The costuming is brilliant and the settings are of great beauty. A stately minuet will be one of the handsomest stage disclosures of the season.

* * *

TO lend new interest to the production of "A Royal Rival," at the Criterion Theatre, a one-act play is presented in connection with it. The scene is laid in Scotland and its hero, who is played by Mr. Faversham, is Quentin Laird. It is a very acceptable little addition to "A Royal Rival," and serves to increase the enjoyment.

* * *

THE "Little Duchess," at the Casino, with Anna Held, her eloquent shoulder shrug and her "cunning accent," in the title rôle, is drawing large audiences.

Scene from "Don Cæsar's Return," with Jas. K. Hackett as Don Cæsar.

THE END OF A CAREER.

(Continued from page 13.)

"Jove! that's a choke off," he muttered, when he had recovered himself. "Whatever can have come to my pretty little Kitty? Wait until I see you again, miss," he continued, addressing an imaginary Kitty before him, "and I'll have it out with you."

But the weeks went by and his opportunity never came to have it out with Kitty. She took care never to come in his way, and as he did not know her address—Kitty never having invited him to the little "at homes" which she and Myra often held—he was not able to find her out or communicate with her. He was surprised to learn how much he missed her and how often she was in his thoughts; and at last he never went out without scanning each car and hansom as they passed him, in the hope that he could discover her.

Life went on as usual with the two girls. Myra discreetly refrained from making any remark when Kitty announced that she had given up her work for the *Herald* and was going to look for better markets; but she surmised that her guess had been correct, and that Kitty had lost her heart to Mr. Howard, and often speculated to herself as to how the matter would end.

III.

Kitty and Myra had just settled down again to their work after a month's holiday at Kitty's northern home. Myra had been persuaded by her friend to spend the month of August at Skipton, and to Myra, at least, the time has sped only too quickly.

Kitty's mother had become reconciled to her daughter's absence from home, nay, more, had even been heard to boast of her achievements to admiring and envious friends. She had found a treasure in the shape of a bright young girl whom she had engaged as companion to herself, and who was in almost every way much more congenial to her than her own daughter. She possessed no tiresome cravings after fame; she took a sympathetic interest in the latest piece of scandal or gossip, and, best of all, could listen for any length of time to Mrs. Mason's decidedly garrulous conversation without appearing in the least bored. The acquisition of this treasure conduced greatly to the enjoyment of Kitty and Myra during their month's stay with Mrs. Mason, although it must be confessed that Kitty was yearning to return to New York long before their time was up.

She had never once seen Charles Howard since that memorable morning in December when, as she expressed it to herself, "she had made such a fool of herself." And she was intensely mortified to find that she could not forget him. "It is a mercy," she more than once soliloquized, "that I had the courage to break with him before he could have any idea of how I felt about him." But she still smarted under the humiliating knowledge that she cared for a man who only thought of her as a pleasant and congenial companion who had passed out of his life and who was easily replaced.

She had not felt any ill effects by giving up her *Herald* work. Very soon after she had become known to the proprietors of the *Star* publications, and so numerous were they, and so well did she please the owners, that she was kept quite busy by them alone.

"Myra," she said, one morning, two days after their return from Skipton, "I really must go and see Mr. Morton about these new sketches he wants. His letter is so delightfully vague that I cannot exactly understand what he wants."

Mr. Morton was the editor of the *Star*, and it was with him that Kitty transacted all the business connected with her sketches for the numerous periodicals which were issued from the *Star* office.

"Well, dear," answered Myra, "why not go now? It is a lovely morning, and it will do you good to go out. Besides, you seem so restless that I shall be quite glad to get rid of you for a while, so that I can get on with my own work without so many interruptions."

"Oh, indeed," laughed Kitty, "so you want to get rid of me? I've a good mind to stay in all morning and annoy you. But on second thoughts I will go out. I simply must see Mr. Morton, and I may as well go now as any other time."

Accordingly, half an hour later Kitty's well-dressed little figure passed into the street. She always dressed well, but this morning she looked particularly dainty, and many admiring glances were sent after her as she slowly passed down the road, ruminating as to whether she should take a hansom or patronize the humble cars in order to get to her destination.

"It seems horribly extravagant to take a hansom," she mused; "but really the cars look so hot and dusty, and in this get-up I feel so 'fetching,' that I should like to keep so, at least till I get to the office. So, extravagant or not, I think I will allow myself the luxury of the hansom."

So saying, and without giving herself time to repent, she hailed a passing hansom, and very soon found herself outside the offices of the *Star*.

"Is Mr. Morton at liberty?" she asked one of the clerks who happened to be passing out as she went in.

"Mr. Morton left a fortnight ago," answered he, looking at her in surprise. "But, of course," he added hastily, "you wouldn't know, Miss Mason; for you've been out of town, haven't you?"

"Yes," Kitty replied. "But I am sorry to hear about Mr. Morton. Where has he gone?"

"On to the *Moon*," answered the clerk. "But we've got a smart up-to-date man in his place. Miss Mason, and I think you will like him as well as Mr. Morton. Shall I tell him you would like to see him?"

"Yes, please," said Kitty, feeling very much annoyed at this new arrangement. "And just when I had got so used to Mr. Morton, and he to me. However, I shan't put up with any nonsense from this new man," she added to herself as she followed the clerk upstairs.

"Miss Mason," announced he, throwing open a door, and Kitty, her head held well up in the air, and in her most dignified manner, marched into the room.

A well-groomed head looked up from a desk, and Kitty, allowing her gaze to descend on it, dropped both her sunshade and her dignity, and gasped, "Mr. Howard!" He sprang from his chair with hand outstretched, and taking hers, exclaimed, "Why, it's Kitty! What have you been doing all these months? I've looked for you everywhere."

Kitty sank into the chair he placed for her, and so astounded did she feel at her sudden and unexpected meeting with the man she had evaded so long that she entirely forgot to rebuke him for his unnecessary familiarity in addressing her by her Christian name, and even found herself making some labored explanation as to her whereabouts for the last six months with a meekness which would have caused Myra a shock had she been there to see.

The tables were completely turned. The naturally reliant and self-possessed Kitty was replaced by a shy and self-conscious girl, who looked as if she would have given ten dollars to be outside the door; while Charlie Howard sat opposite her, his languid manner entirely disappeared and a smile of intense satisfaction on his face as he reflected that he had found his fascinating little Kitty again, and that he would know the reason why if he allowed her to leave this time without him as an escort.

Kitty found his joyful scrutiny rather embarrassing, and made a noble effort to pull herself together and regain her lost dignity.

"I had no idea," she said at last, "that you had replaced Mr. Morton."

"No," said Charlie, laughing, "I'm sure you hadn't, or you wouldn't have come, would you?"

Kitty felt herself turning a brilliant red at this thrust, and Charlie went on:

"Why did you give up the *Herald*, and why did you give me my *congé* in such a hurry the last time I met you? I wonder if you have any idea how much I have missed you and of how I have tramped the streets with the hope of seeing you."

Kitty looked so disturbed at these leading questions that, he graciously allowed her to recover, and confined himself for a time to discussing the sketches she had in hand, and which had been the means of throwing her once more into his way.

When this matter had been settled, and Kitty resolutely rose from her chair to depart, Charlie rose too, and, taking up his hat and gloves, accompanied her into the street.

"For the sake of old times, and in celebration of our meeting to-day," he said, when they were outside, "come with me and have some lunch. I'm sure you're not in a hurry this morning," he added, persuasively.

Kitty, inwardly despising herself for letting him get her into his clutches again, assented, and together they went to a restaurant where, months before, they had often gone for tea.

Charlie made good use of his opportunity, and the subdued Kitty beside him promised all sorts of unutterable things before he would let her leave him.

To Myra there appeared late that afternoon a guilty and conscious-looking girl, who told her story with much confusion and hesitation, which was not greatly allayed when, at the end, Myra triumphantly exclaimed, "There! I told you so!"

Mrs. Mason also had the satisfaction of triumphing over Kitty at the downfall of her career, for Charlie most emphatically insisted that his wife should not work for money, that he hoped he was able to keep her, and so on. Therefore, after Kitty became Mrs. Howard she only got out her board for own amusement.

* * *

GEMS FROM BRIGHT MINDS.

The holiest of all holidays are those
  Kept by ourselves in silence and apart;
  The secret anniversaries of the heart,
When the full river of feeling overflows;
The happy days unclouded to their close;
  The sudden joys that out of darkness start,
  As flames from ashes; swift desires that dart
Like swallows singing down each wind that blows!
White as the gleam of a receding sail,
  White as a cloud that floats and fades in air,
White as the whitest lily on a stream,
These tender memories are; a Fairy Tale
  Of some enchanted land we know not where,
But lovely as a landscape in a dream.
—Longfellow.

* * *

Nature never did betray
The heart that loved her; 'tis her privilege
Through all the years of this our life, to lead
From joy to joy; for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgments, nor the sneers of selfish men
Shall e'er prevail against us, or distrust
Our cheerful faith that all which we behold
Is full of blessings. —Wordsworth.

Lovely Woman and Her Veil.

HAVE you ever watched a woman put on a veil?

Unless you live in a cave you probably have. The thing is worth watching. Everything that lovely woman does is worth watching, but few of these things are more curious than the veil process. After she has stretched it a few times and sighed at the pin holes and taken another look at the set of the hat, she drapes it about her face with one eye on the brim of the hat, the other eye on the point of her chin.

Now begins the distortion of her face. The nose wrinkles and the lips purse and pucker, the chin lifts and twists and exercises functions of movement which you have never before thought of associating with chins.

One hand leaves the back of the hat and travels to the front brim and to the chin region, adjusting the mesh of the veil, co-operating with the nimble eyebrows at the top, and the nose, lips and chin at the bottom.

The pins or knot at the back being finally fixed, there is perhaps another tug at the hem with one hand, but in any case the features work a good deal more in cajoling the general lines of the veil.

All this is very amusing to the philosophic spectator, but actually the grimaces are not at all pretty and it is no joke that some of these expressions stick. The lines at the side of the nose, engendering that sneering expression so much dreaded, are steadily accentuated by every repetition. And putting on the veil is only the beginning of it.

If you have never watched a woman put on a veil you have watched her wear one. You know that the veil works up in front. It can be pulled down by the hand, which may happen if the woman has one hand free, or if that is the only way she has learned how to subjugate the veil. But experts do not require the aid of the hand. They pull it down, straighten out all the wrinkles by the single expedient of using their practised nose and lips. This is how they do it; the nose wrinkles, catches the mesh, the lips protrude in partnership, the chin draws in until the nose and lips have taken up the slack and then resumes its hold upon the delicate covering.

The evolutionists tell us that the nose of the elephant, like the neck of the giraffe, has been developed by use in reaching. If this is true, what is to become of woman's nose? What is to become of lips put to such extraordinary mechanical uses? What is to become of delicately rounded chins that are made to wabble and stretch and squirm in the control of exterior devices? It is a momentous question.

Fancy a woman with a specially developed nose tip that can wiggle and adjust! Fancy her with lips—

No, the imagination revolts.

The thing simply must not happen. Hence this warning.

* * *

DAINTY ARRANGEMENTS FOR THE NECK.

Many becoming arrangements in neckwear are continually shown in the new importations from Paris, and judging from them we are to wear collars as high as possible. Some of them turn outwards in a slightly rounded form, but as a rule they are straight at the top, while some are pointed in the center of the front, or rounded at the lower edge. Some of the new ones have the silk or satin cut out in a design of contrasting color and appliquéd on the collar, as for instance, white on blue, pink, mauve or straw color. Some of the most attractive are made of light chiné ribbon, very wide, or intermingled with folds of tulle, the ends brought down in front like a loose sailor tie secured by gold slides or buckles, the extreme ends however are left free.

Another mode of dressing the neck consists of a white or black satin ribbon put around plainly like a stock collar, with a daintily made lace bow just fastened in front. Very pretty ties are fashioned of crêpe de chine or of Liberty silk,

the ends trimmed with lace or embroidery. These ties are similar to the ones worn in Summer, which were made of lavender or mull with tucks and lace as ornamentation. These lawn ties will be used to some extent with shirtwaists all Winter, especially for morning wear, and are certainly very becoming. Some charming ties and stocks are fashioned of satin or velvet embroidered with small dots, and are certainly very neat and dainty. The woman clever with the needle will find in the stores ideas enough to make up any amount of pretty arrangements for the neck, such as ties and stocks of various shapes, as well as yokes and fichus. And it certainly must be conceded that a variety of such garnitures will brighten up the simplest gown and add considerable to the freshening of a gown that shows signs of wear.

PETITS FOURS.

It requires at least five kinds of little cakes to fill a basket nicely and artistically.

No. 1.—Small Chocolate Cakes.—Take a quarter of a pound of good butter, a quarter of a pound of sugar, the grated rind of a lemon, a teaspoonful of powdered cinnamon, and beat all together until light and creamy. Then beat in too whole raw eggs, four ounces of grated chocolate and half a cupful of cream. Beat well, then add a pound of sifted pastry flour and knead all to a smooth paste. Roll the paste out to the thickness of a finger, cut into any shape, heart or round. Beat a raw egg and paint each cake with it and bake in a good oven. These little cakes keep well, and are very rich if good, extra fine chocolate is used.

No. 2.—Heart Cakes.—Boil hard eight eggs, take out the yolks and mash them very fine while hot. Put in a bowl and add one quarter of a pound of good butter, the same quantity of powdered sugar, half a teaspoonful of cinnamon and the grated rind of a lemon. Beat this until light. Then add half a pound of thrice sifted pastry flour, one raw egg and as much milk as an egg shell will contain. Knead all to a thick smooth paste. If it should be too thin add a little flour. Roll this paste out to the thickness of half an inch and cut out the hearts with shape. Butter a pan; set the hearts on it; paint them with a well beaten raw egg and place a blanched half almond in the middle of each. Bake a light brown color in a good oven. These cakes are rich and crisp.

No. 3.—Cinnamon Cakes.—Stir a pound of brown sugar with four whole eggs until thick. Add two ounces of ground cinnamon, a little salt and as much pastry flour as will make the dough stand; beat well. Dredge flour on a pan, drop the dough with a teaspoon in little heaps, paint with a beaten egg and bake. These little cakes are delicious, economical and easily made; they require a very good oven.

No. 4.—Citron Cakes.—Take five fresh eggs and beat them with a half pound of sugar until stiff and thick. Add the grated rind of a lemon, a pinch of salt and as much pastry flour as will make a stiff dough. Chop two ounces of citron very fine, mix two-thirds in the dough. Heat the pan, rub it with white wax, drop the dough with a teaspoon in small heaps on the pan. Put on each mound a little of the ready chopped citron and bake the cakes in a slow oven. These cakes will please the most fastidious.

No. 5.—Almond Cakes.—Beat the whites of three eggs to a stiff snow, mix in a quarter of a pound of powdered sugar, and a quarter of a pound of blanched and well pounded almonds, add a few bitter ones, and stir until thick. Butter a pan, lay white paper over it and drop the mixture in little mounds on it. Bake a very light brown. These cakes will keep fresh quite a while. They have to be handled carefully, as they break easily.

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LOOK FOR THE NAME ON EVERY LOOP.

By
A. F. MORRIS.

"ALL the performances of human art at which we look with praise or wonder are instances of the resistless force of perseverance." So said Johnson, and the truth of his remark is impressed on the mind when gazing at the relics of foot gear worn by the ancestors of the different peoples of the world. The positive torture they must have endured, the mistaken courage and perseverance they displayed, at all events on the Continent and in our own island, in flagrantly disobeying the numerous sumptuary laws leveled against their extravagance shows that martyrs were in greater multitude during those early ages than nowadays, and that Fashion boasted more victims than the Inquisition.

The Delhi shoe of to-day (42) is the same in shape as worn many centuries past, and bears close kinship to the gorgeous gold-plated slipper of the Queen of Abyssinia that reposes in a glass case at the Kensington Museum (41).

The "Heathen Chinee" has not let Fashion fiddle with his toe covering; it remains much as it was in the first period of his adoption of a shoe, and shows likewise a curled toe with the addition of a clog sole (31), which leads one to suspect the birth of clogs took place also in the continent of Asia.

The lap clog (30) is a very primitive affair, and illustrates equilibrium possibilities that suggest cautious experiment by the uninitiated. The same might be said of the early English clog and the latter date patten; if walking were difficult in these, however, what must it have been in Venice during the sixteenth century? There the fashionable dames raised themselves on clogs, or chioppines, so high that a writer of the period has described the Venetian women as made of three things, "one part wood (referring to their chioppines), another part apparel, and the third woman!" These chioppines were most handsomely fashioned, embroidered, and fantastically decorated with pompons (2), their less extravagant pattens were equally elaborate, as will be seen by a glance at Fig. 8 of the illustrations.

The Spanish ladies of the same period, who, in the house, wore morocco shoes that fitted the feet like a skin and were guiltless of heels, out of doors, slipped over these the straps of their brocade or velvet clogs, which a learned authority tells us were "set upon plates of gold, which raise them half a foot."

France, ever to the fore with extravagant notions, was not likely to let such fashion escape her, and we find, in Louis XIII's reign, the ladies wearing pattens of velvet with abnormally thick cork soles. In the fourteenth and fifteenth centuries the women elongated their headdresses, and the men their foot gear. The famous shoe à poulaine became the rage in France, England, and Germany, who borrowed the fashion from Poland, hence the name of poulaine.

To such lengths did the votaries of this fashion go, that the points of their shoes and boots had to be chained up to their knees to allow of their walking (35). An old chronicler of Richard II's reign speaks of the shoes worn in contemptuous terms. "Their shoes and pattens are snouted and picked more than a finger long, crooking upwards, which they call crackowes, being like devil's claws, and fastened to the knee with chains of silver or gold." In Henry I's time the shape was even more absurd, for the points were "like a scorpion's tail, or stuffed with tow and made to curl like a ram's horn." In Flanders the barbarous device was of such wise, that the wearer must positively have walked on the tip of the toes.

The specimen illustrated (16A) is from a genuine shoe in the Cluny Museum of Paris, and the date affixed, 1782, shows that the mode lingered there long after it had died out in other countries, though the remains of it are traceable in the large Maltese boot of the seventeenth century (1), which is really a work of art, the

design upon the leathern surface being carried out in minute strappings of the same hide.

Special pattens were worn with the poulaine shoes; a beautiful if not comfortable example of which heads this article (13), while the peaked clog of the reign of Henry VI (40) shows an ingenious covering for the then moderated edition of the poulaine.

Going further back into the history of shoes, one reaches the sandal, with all its variations, as worn by the Greeks and Romans, and the primitive boot, or buskin—forerunner of the laced boot of to-day—sometimes made like a sandal with a leg-piece, and sometimes covering the foot; then the hide shoes with leather ties and fancy fronts (34).

Early Britons wore shoes of raw cowhide, with the hairy surface outwards. The Anglo-Saxons' showed an advance, for they were black and laced by a leather thong (38); then came what might almost be termed the bag-shoe of the Merovingian period (28), tied around the ankle, a similar easy sort of covering obtaining in Germany, and so by gradual stages from the mediæval shoes (39 and 22) to the poulaine shoes, a queer early German specimen of which, by the way, is shown in Fig. 2A, the band around the ankle of engraved brass. The Irish shoe of early date is worthy of note (33), as for many years the Irish went not only bare-footed, but bare-legged, while their bodies were most gorgeously arrayed!

A reaction set in at last against the poulaines, and wide-toed shoes became the mode, carried eventually to such an outrageous pitch that they widened outside the sphere of their first name of duck's bill, and exceeded a foot in width during the reign of Henry VIII, and contemporaneously in Germany also (20).

The longing for height again asserted itself, and found expression in the Louis heel, which, during the sixteenth and seventeenth centuries, once more sent the wearers on to their toe point. Yet they were extremely pretty, these shoes, as can be judged from some of the specimens (22, 17, 14, 6, 4, and 9 to wit). Fig. 33 is almost as terrible a type of Regency foot madness as Fig. 10 is of the Italian lady's shoe of the same period.

Travelers in the lower Pyrenees will identify the curious peasant sabot and sandal (24 and 27); but the other wooden shoes and sabots illustrated are relics of a wealthy bourgeois past in France, when the middle class dames were as keen as their betters in their desire for pretty things, sumptuary laws notwithstanding. The carving in 25, 19, and 26 is extremely fine.

Napoleon's shoe (16), preserved in the Cluny Museum, is representative of the flat sole of his time, as also is the curious heel of the yellow silk slipper, worn by Madame de Pompadour (18), which demonstrates also a transition period.

OLD PRINTS FOR DECORATION.

"Here's a perfect love of a print!" exclaimed a pretty girl, plunging into a heap of weather-beaten old magazines, utterly indifferent to dust and cobwebs.

"Oh, but I say," put in her companion, "just fasten your adoring glances on this one!"

"They are both excellent in color and illustration," suggested the proprietor of the old book shop in which the girls were turning over piles of mildewed and rusty publications which were current at the beginning of the century. Some of them were London and Paris journals with quaint frontispieces and curious fashion plates, in colors dim and tarnished, but they were handled by the girls with as much admiration and reverence as if they had been Rembrandt's "Hundred Guilder," or "Ecce Homo" prints.

"Being so very fine they are rather expensive," hinted the dealer, with an insinuating smile.

"That makes little difference," replied the pretty girl. "I'll take these six."

"And I want this lot," chimed in the other girl, producing her purse and making no inquiry as to price.

"It's the reigning fad of the season," the dealer said to me as the girls departed with their purchases, "and it is proving a mighty boon to our business. Old magazines and fashion journals which we have had on hand for years, and could not get rid of at any price, are now in wild demand at the dealer's own price.

"No, men are not affected by this fad. It is confined to the girls, and they will pay from $1 to $5 for a print or fashion plate which strikes their fancy."

"What do they do with them?" I asked.

"Why, they paste them on silk and satin surfaces, and use them for decorative fancy work, or the prints are enclosed in frames of stucco work or burned wood, and hung singly or in medallion groups for cabinet or wall adornment. Screens are also made of them, each panel being composed of illustrations of a certain era, and the very latest trick in fancy lamp shades is sure to include one or more prints or fashion plates.

"The earliest numbers of the first American fashion journals and illustrated monthlies, quarterlies and annuals are eagerly bought up. Our customers merely pick out the pages they want without stopping to consider the letter press of the magazine, and throw the rest away."

* * *

APHORISMS.

Poetry and fiction are based upon woman's love, and the movements of history are mainly due to the sentiments or ambitions she inspired.

* * *

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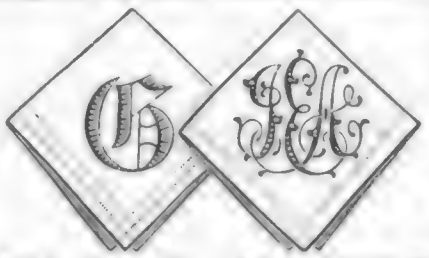

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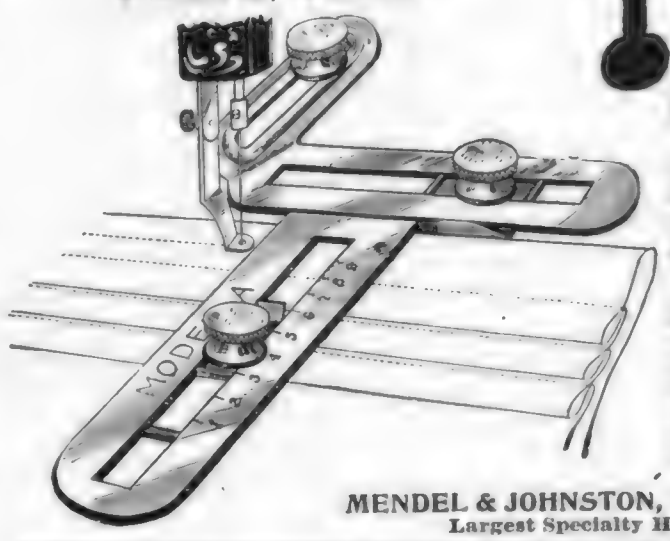

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NOVELTIES FOR THE WINTER

(Issued with *La Parisienne*

(Described on page 38.)

Les Parisiennes

THE WINTER TAILOR MAID.

(Illustrated with *Les Parisiennes.*)

(For full description see page 38.)

ARTISTIC DECORATIONS.

PEOPLE generally remark that it is easy to decorate a house if you possess artistic taste, but something more is really required, if the beautiful is the object to be attained, instead of the quaint and bizarre. If you give some study to the matter, you will see that wall-paper, fabrics and interior decorations generally are more or less copies of flower forms. Though the designers of these often follow the form exactly, it is but seldom they pay the same attention to the harmony of color in the plant, and amateurs usually ignore it altogether. Take the commonest blossom by the wayside and you will notice that it has at least ten variations of shade in the flower and bud, and half as many in the green of the stem and leaves. Nature never paints in one color, nor even in one tint, but invariably produces plants in a variety of shades, with a contrasting harmony of leaf.

No one who copies nature exactly can go far wrong, and it is even advisable that an intending furnisher should select the flower she thinks most suitable to each room, and then choose the drapery, wall-paper and shade of paint accordingly, matching the actual tints as far as possible. If the flower chosen be pink, not being content simply with any pink, but getting the pale, yellowish-pink of the external leaves, and repeating the rosy inside, perhaps on cushion covers or curtain linings, to give the same effect as the flower.

If this idea were more generally followed we should have far fewer of the crude combinations of tint in rooms as well as costumes. Nature never displays in a flower two colors which do not harmonize. If the flower itself is blue, the shade of the green leaves is just about the only shade of green which will suit that particular blue, and when the blossom is yellow the green is usually of a very warm tone. Take the foliage with red blossoms as an example. The green of the scarlet poppy differs as greatly as possible from that of the peony or apple-blossom, and yet every leaf is entirely suited to its particular flower. Why should we not apply the hints they offer to our interiors, and so make our living rooms not entirely out of keeping with Nature. We cannot all dwell amid the fields and gardens, but we can at least adapt the places in which we spend so much of our lives to the lessons we learn from their coloring. The writer recently saw a most magnificent room filled with costly gilt furniture, but with absolutely nothing to relieve this glitter. The price paid for it was simply enormous, and the owner took great pride in this elaborate display, and yet the originator had failed to copy Nature, because he should have seen that when she gilds her creations she tones down the brilliant gold with green or with white. For instance, the yellow marigold has foliage of a pale green—a marvelous foil to the gorgeous blossoms, while the golden center of the daisy is surrounded by relieving rays of white.

Judging from this, it is a mistake to have only one color in a room, even only one shade of color. Of course, not more than two colors ought to be used (unless very dexterously introduced) and one must act as a foil to the other. The colors ought to be complementary, of course, or the effect will be disastrous, and it is because this is so often disregarded even in homes where the owners have high claims to artistic knowledge, that the idea of selecting flowers as a standard was originated.

The drawing-room is the queen of the house, so the regal rose would be its most appropriate emblem. The pink moss-rose, the pale pink of the "La France," the lemon hue of the "Maréchal Niel" or the exquisite rose shaded "Gloire de Dijon" are all worthy of the place. Pink carnations with their silver-green foilage would be another tender harmony. Honeysuckle is another flower eminently useful for reproduction in form and color, especially for French drawing-rooms. The rose of the outer spathe, the inside yellow and the brilliant green of the leaf and stem would agree with the gilded furniture of Louis XV, or the severer line of his successor's style.

The glowing scarlet of the poppy would admirably suit a library or a boudoir, and a suggestion for a very attractive drapery is shown in the accompanying illustration. The curtain, in rich, glowing Oriental colors, is draped by means of heavy cord, and the divan is covered with a handsome Turkish rug.

THE ADAPTABLE SEX.

ON the best authority we are told that the leopard cannot change his spots or the Ethiopian his skin, and it might have seemed scarcely more possible that woman should be able to alter her stature and style of beauty. But to the resources of the female sex there is apparently no limit; and certainly, as was pointed out by a well-known artist in a lecture recently given, woman has not allowed herself to be balked in any way by physical considerations in seeking after whatever style of beauty happens to be in vogue. We can all see for ourselves what wonderful things she can do to meet the requirements of her generation. A glance at the pictures of the early Victorian women, a study of the books wherein the beauties of the period are described, show us that they were wholly different in height, coloring, figure, bearing and in face from those women who are selected to-day as beautiful specimens of English womanhood. They were generally *petite*, they had "glossy curls," their eyes were generally dark and "roguish," they were usually helpless and their waists wasplike. They ate very little—in company—they fainted on the slightest provocation, and they blushed *ad libitum*. Sixty years have wrought a complete change in the type of beauty. The tall girl came into vogue, and forthwith, by some mysterious means, our girls are lengthened out. Again, it was required of them to be strong and sturdy, to have soft hair and healthy complexions, and forthwith it was done. But how does our girl do it? How does she adapt herself in face and form to the artistic fancy of her time? That is a secret which is not to be revealed. It is enough that she proves herself equal to any emergency, and satisfies the eyes of those who fix the ideal to which she attains.

Only it is well to remind man that a terrible responsibility rests with him. He draws the ideal type with pencil and with pen, and in mysterious fashion he sees the women of his country transforming themselves to the pattern he has made.

* * *

POMPONS OF BABY RIBBON.

The rampant wired ribbon bow that made theater coiffures look so strangely alike last season will be replaced this winter by soft pompons, which will rest against the hair instead of standing erect in the style of the ribbon bow of velvet and satin. The new pompons are made up of yards and yards of baby ribbon with one aigrette spray coming from the center. They are extremely soft and pretty, resting against the hair with all the grace of a flower.

Pompons in gold and silver ribbon are also to be worn, but it is a question if the preference for gold braid has not worn itself out. Like all showy fashions it was carried to extremes, and the tarnished gold ornamentation of some of the cheaper gowns when they had lost their first freshness was a strong argument against the wearing of gold braid, except by those who could afford its frequent renewal.

* * *

THE RETURN OF THE CORAL.

On all sides we see the brilliant, glowing red of the coral that has once more come back to us after years of oblivion. It is not only shown in our jewelry, but in the dash of color requisite for the finishing touch on our neck trimmings and belts. It comes in beautifully carved roses and leaves like the *colliers* we inherited from our grandmothers, as well as in the plainly smoothed and polished nature of the real growth.

Very pretty collarettes consist of six, eight or ten strands of small beads, with slides of seed pearls; the same combination of coral and pearl is also seen in rings and other articles of jewelry, and there are combs and stick pins and hat pins and buckles in innumerable designs and shapes.

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and therefore prevent much colic. The valve prevents a vacuum being formed to collapse them. The ribs inside prevent collapsing when the child bites them. The rim is such that they cannot be pulled off the bottle. ***Sample Free by Mail.***
WALTER F. WARE, 512 Arch Street, Philadelphia, Pa.

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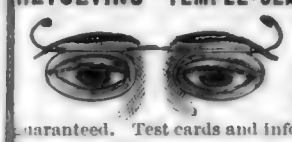

NEWEST, EASIEST and BEST in the world. Electricity applied when desired, giving delightful nerve tonic current. Fit, by mail, guaranteed. Test cards and information free.
Revolving Spectacles Co , 337 Cox Bldg., Rochester, N.Y.

Pleating—Tucking.

24 years in business.
Real Accordion, Knife, Side and Box Pleatings.
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Tuckings of all kinds.
E. E. PARKER,
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A TEST.

$6.00	worth for	$5.00
12.50	" "	10.00

TO TEST this advertisement, we offer for a limited time only, ***on receipt of $5.00,*** to send, express paid, one of our No. 7 Bridge Spring Pressure Pinking Machines, with one Cutter, either Saw Tooth or Scallop, the regular cash price of which machine is $6.00 net.

Or, ***on receipt of $10.00,*** we will send Machine with entire set of six different patterns of Cutters, regular price of which is $12.50.

You must mention PICTORIAL REVIEW. We refer you to this paper or any Commercial Agency.

IMPORTANT.—No machine will pink properly without *spring pressure.*

We are Sole Makers of **Spring Pressure Pinking Machines** (patented). Address

THE DURBROW & HEARNE MFG. CO.
8-10-12 Wooster St., New York.

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Fencing as a Sport for Ladies.

THE girl of the period can want no new pastime. It would be rather unkind to engage her in a new one, for she seems to have cultivated or to be cultivating almost all the pastimes that exist. This is a large, but not a hazardous assertion. Giving the benefit of detail it will be found moderate enough.

There is a good long list of sports in which ladies have been actively engaged for years, and among these fencing is not by any means a new one. It has it devotees among English, French and German ladies, and its pleasures and advantages as a pastime are recognized by all who have ever used the foils. But in our own country the ladies who fence are only a very small body, and one would willingly see their numbers multiplied. Many of the sports and pastimes cost a great deal of money, if they are to be followed regularly and enjoyed in the full. Almost all of them, as out-door pursuits, are rigorously conditioned by the weather. Now, fencing is a very inexpensive pastime, and it is quite independent of the barometer. The indispensable but simple outfit—foils, mask and gown—is the first outlay, and the last, when one is out of the hands of the instructor, and after that the fencer needs nothing but a bare floor wide enough to measure the weapons. Fencing is, perhaps, the only sport that owes nothing of its absorbing fascination to the accident of surroundings. A garret will afford the opportunity of as great enjoyment as the most luxurious *salle* ever built.

Again, what makes fencing so peculiarly appropriate for women is the fact that unusual strength is not necessary, indeed it is almost a drawback to proficiency in this art. The muscles need a little getting into condition at the outset, for fencing is an exercise that taxes the whole frame in a wholesome and most enjoyable manner; but an occasional turn in the gymnasium, or a few moment's steady work in the morning with light clubs or dumb-bells, knits one up sufficiently for preliminary practice, and vigor and staying power come quickly enough with the handling of the foils.

Lightness and agility of movement, a nice balance, a supple wrist, a hand of exquisite delicacy—those are the physical gifts that are required in the making of a fine fencer, and they are gifts with which women are not rarely endowed.

The woman of fashion in Paris knows the practical gains of the foil better than her English and American sisters. No other exercise that was ever invented contributes so much to grace and elegance of carriage. The epithet "well-graced" belongs in a peculiar and eminent degree to the accomplished swordsman or swordswoman. The firm, easy and beautiful gait; the pose that has never an appearance of artificiality or constraint, the gesture that is neither awkward nor extravagant, are all marks by which the adept at the foils may be known. The palm of grace must be awarded to the Frenchwoman. It is, at all events, certain that the distinction of grace is more frequent amongst both sexes in France than it is here, a superiority which the French owe in no small measure to the national use of the foil.

It is an accomplishment which is nearly as common among ladies in France as it is rare among ladies in America. Few French women would consider their elementary training for the stage complete unless it had included some practice in the art which enables a young performer to face an audience without being acutely conscious of the possession of legs and arms. But how many of our own actresses ever learn the management of the foil, unless a particular part to be played should suddenly necessitate some hurried lessons. But what is a signal accomplishment for an actress or an operatic artist is an all but universal one among the women of the stage in France.

At the Conservatoire there is a *Cours de l'Escrime a l'usage des Demoiselles* for the benefit of actresses only. Fencing, however, is not to be regarded as an incentive to fighting. Far from it; the best results, and the only one to which we are urged in the study of grace, the cultivation of magnificent strength, while it approaches that of man, is so gently sexed, so perfectly contained in lissome figures as to eloquently promise the world a new generation of perfect beings.

* * *

THE SILK-E SKIRT.

One of the most important items in a lady's toilette are the skirts she wears with her frocks, and as everybody knows taffeta is a very unsatisfactory material of which to fashion them, owing to its cracking so very easily. Various silk-finished fabrics have been put on the market from time to time, and of these Silk-E closely rivals the remainder for supremacy. While closely resembling silk, it costs considerably less, as can readily be understood from the fact that an entire skirt made and trimmed can be purchased for the sum of $2. The skirts are made in a very attractive manner and are trimmed with ruffles and cording. They are manufactured by H. C. Nathan, whose advertisement appears on page 31 of this issue.

POULTRY PAPER, illust'd, 20 pages, 25 cents per year. 4 months' trial 10 cents. *Sample Free.* 64-page practical poultry book free to yearly subscribers. Book alone 10 cents. **Catalogue** of poultry books free. *Poultry Advocate,* Syracuse, N.Y.

Our 22-inch guaranteed

Black Taffeta Silk

AT 75 CENTS A YARD

IS THE BEST IN AMERICA FOR THE PRICE.

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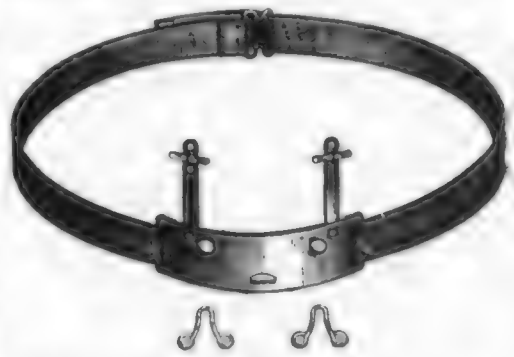
POSITIVELY THE BEST
The M. & J. Celluloid Skirt Supporter

Metal of all kinds is objectionable. Celluloid meets all requirements. No pins to tear the garments.



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It gives the high back and the extended front effects without extra appliances. "The M. & J.," the delight of ladies, has no equal. For sale at all dry goods stores, or direct. AGENTS WANTED.

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Beauty and Durability
In Spoons, Forks, Knives, etc., are assured if you purchase those bearing this trade mark:
"1847 Rogers Bros."
Remember "1847"—take no substitute. There are "Rogers" and others claimed to be "just as good," but like all imitations, they lack the merit and value identified with the original and genuine.
Send for catalogue No. 61Z.
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MERIDEN BRITANNIA CO., Meriden, Conn.
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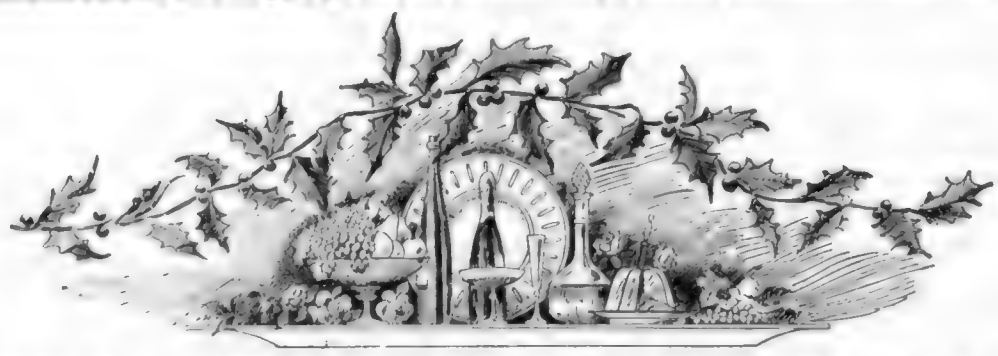

USEFUL AND TIMELY RECIPES AND SUGGESTIONS.

Edited by LIA RAND, author of the "Philosophy of Cooking," etc

Thanksgiving Dinner Menu.

OYSTERS ON THE HALF SHELL.

OLIVES. SALTED PECANS. CELERY.

GREEN TURTLE SOUP WITH SHERRY.

ROAST TURKEY. CRANBERRY JELLY.

BROWNED POTATOES. SUCCOTASH.

CREAMED SPINACH.

ROMAN PUNCH.

PARTRIDGE. GRAPE JELLY.

LETTUCE AND CUCUMBER SALAD.

PUMPKIN PIE. CHEESE. MINCE PIE.

FRUIT. PETITS FOURS.

NUTS AND RAISINS.

COFFEE.

OUR THANKSGIVING TURKEY.

THANKSGIVING with its vision of turkey and mince and pumpkin pies, will soon be here. It is a feast for young and old, rich and poor, of all creeds and nationalities. Therefore we must prepare a feast for young and old—one that will linger in their minds until the next reunion of a like kind, and at which wit and merriment should reign supreme. With this feeling uppermost in my mind and heart I am prompted to offer a few new ideas for Thanksgiving, hoping that my kind readers may feel like following my suggestions. The recipes which are given are easily followed and it will be our endeavor to make them simple and comprehensible, requiring no great chef to execute them.

SALTED PECANS.—Shell and blanch a quart of pecan nuts, dry them thoroughly in a coarse kitchen towel. Put in a pan a piece of good butter the size of a walnut, and when melted, turn the nuts into it; stir rapidly until every one is shining with butter. Then sprinkle over them a tablespoonful of salt in such a way that every nut is frosted with it. Place the pan in the oven, stirring all the time, and shaking once in a while, until the nuts are of a light brown color.

GREEN TURTLE SOUP WITH SHERRY.—Take five pounds of turtle meat, cut off the coarser meat and all the bones. Add to that four quarts of water, and stew four hours with a bunch of herbs, two onions, pepper and salt. Stew very slowly, but do not let it cease to boil during this time. At the end of four hours strain the soup, to this add the finer parts of the turtle meat and the green fat which have been simmering for one hour in two quarts of water. Thicken with a heaping tablespoonful of browned flour; return all to the soup pot and simmer gently an hour longer. If no turtle eggs come with the meat make mock eggs. For the mock eggs, take the yolks of three hard boiled eggs and one raw egg well beaten. Rub the boiled yolks into a paste with a teaspoonful of butter, bind with the raw egg, roll into pellets the size and shape of turtle eggs, and lay in boiling water for three minutes before dropping in the soup. Put a glass of sherry and the juice of one lemon in the soup tureen, and pour the hot soup on it.

ROAST TURKEY, CHESTNUT DRESSING.—After drawing the turkey, rinse out with several waters and in the next to the last mix a teaspoonful of bicarbonate of soda. The inside of a fowl is sometimes sour, so use the soda as a corrective and a cleaner. Fill the body with this water, shake well, empty it out, and rinse with clear water. Then fill the body of the turkey, and sew it up with strong thread; also tie a string tightly around the neck. This and the neck string are to be removed when the fowl is dished. In roasting a young turkey, when your fire is brisk, allow about ten minutes to a pound. Dredge it with flour when in the pan; put a piece of butter on the breast and add a teacup of hot water. Baste often with the gravy in the dripping pan. As soon as the butter is melted turn the turkey breast downward in the pan so that the white meat should get juicy. Stew the chopped giblets in just enough water to cover them, and when the turkey is lifted from the pan, add them with the water in which they were boiled, to the drippings; thicken with a spoonful of browned flour, wet with cold water to prevent lumping. Boil up once, and pour into the gravy boat. Serve with cranberry sauce or jelly. Some like fried oysters in the dish around the turkey.

CHESTNUT DRESSING FOR THE TURKEY.—Peel and chop a large white onion very fine, put it on to fry in a tablespoonful of butter, but try to keep it white. Add one-quarter of a pound of sausage meat, ten finely cut mushrooms and twelve large, roasted, peeled and pounded Italian chestnuts. Cook all for ten minutes. While cooking add half a teaspoonful of salt, a little powdered thyme, some chopped parsley, half an ounce of bread crumbs and twenty-four whole roasted chestnuts. Mix all well together and stuff the bird. It is a tasty and unique dressing for goose or turkey, and will be something new for the Thanksgiving roast.

ROMAN PUNCH.—Make two quarts of lemonade, add to it a tablespoonful of lemon extract. Mix well and freeze. Just before serving add one pint of French Cognac and a pint of Jamaica rum. Pour in glasses, or in oranges which have been cut in two and scooped out. The juice of the oranges can be added to the Roman punch, as it will give a nice flavor.

PARTRIDGE ROAST.—Wild fowl requires great care in cleaning and washing and prairie fowls in particular. Do use the bi-carbonate of soda in the water before the last washing, rinsing out carefully with clear water. Clean and stuff the partridges as you do chickens. Cover the entire bird with thin slices of bacon, binding all with buttered, thin white cord. Put it in the roasting pan with a good size piece of butter and a cup of hot water. Roast three quarters of an hour, basting it with the drippings. When ready to dish cut off the cord and leave whatever bacon is left on the bird. Skim the gravy, thicken it with browned flour, season with pepper and salt and the juice of a lemon. Boil up once. Line the dish in which the partridges are served with nicely cut slices of toast. Butter the toast and sprinkle it with hot water so as to make it soft. Place the birds on it, pour a little of the gravy over the birds, serve the rest in a gravy boat.

MINCE PIE.—In making mince meat it is well to make a large quantity at one time and to buy for it the best the market affords. Get four pounds of beef from the tender part of the round and boil it until soft in as little water as possible; mince very fine. Then take three pounds of kidney suet; clean and wash. Drain it well and mince fine, dredge it with salt all over and allow it to stand for an hour. In the meantime get all your ingredients ready, as follows: Eight pounds of peeled and minced sour apples, three pounds of well washed and dried currants, three pounds of seeded and chopped raisins, six pounds of sugar, two pounds of finely chopped citron, the grated rind, pulp and juice of four oranges, the rind and juice of four lemons, one ounce of powdered cinnamon, one-quarter of an ounce of powdered cloves, the same of allspice, four grated nutmegs, four cupfuls of Madeira wine, two cupfuls of good brandy, and two of sherry. Mix all together and salt it to taste. Put it in a stone jar and cover well. Look after the mince meat off and on, and should it look dry pour in it some good cider. This mince meat will be ripe to use in a week's time and will keep sweet all winter long, in fact, gets better with age. Whenever a pie is required make a good puff paste, line a tin, put the mince on it, put on a whole cover of the paste, cut in it with a sharp knife, bake in a good oven and serve hot.

CLARET OR CURRANT JELLY SAUCE.—Wet a teaspoonful of corn starch with a little cold water and run it into a saucepan in which put three tablespoonfuls of boiling water. Stir it all the while, until it thickens. Add a tablespoonful of butter and set it aside until almost cool. Then beat in spoonful by spoonful half a cup of currant jelly to a smooth pink paste. Put this in a thin vessel, set in another of boiling water until hot and add one glassful of sherry, or water and lemon juice. Beat until smooth and serve with the pudding.

If you had an **ARNOLD STEAM COOKER**

you could sew or read or do anything you pleased while meals were cooking. No danger of spoiling or burning, just because it CAN'T. And the food would be boiled, baked or basted better than any you ever tasted. A copy of Dr. Beardsley's great lecture on "Food and Digestion" will be mailed free to every reader of this paper on application. We need more agents. Good money can be made. Send for terms.

WILMOT CASTLE & CO., 27 Elm St., Rochester, N. Y.

Harderfold INTER-AIR-SPACE UNDERWEAR

Wards off the chills which precede colds and kindred ills.

Catalogue free Harderfold Fabric Co. TROY, N.Y.

King of All

If you have tried other remedies without relief you will find a cure by using

"ANTIDANDRO"

The only sure Dandruff Cure.
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Trial size, 50 cents
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Ask your druggist for it; accept no substitute
If he will not furnish it, address

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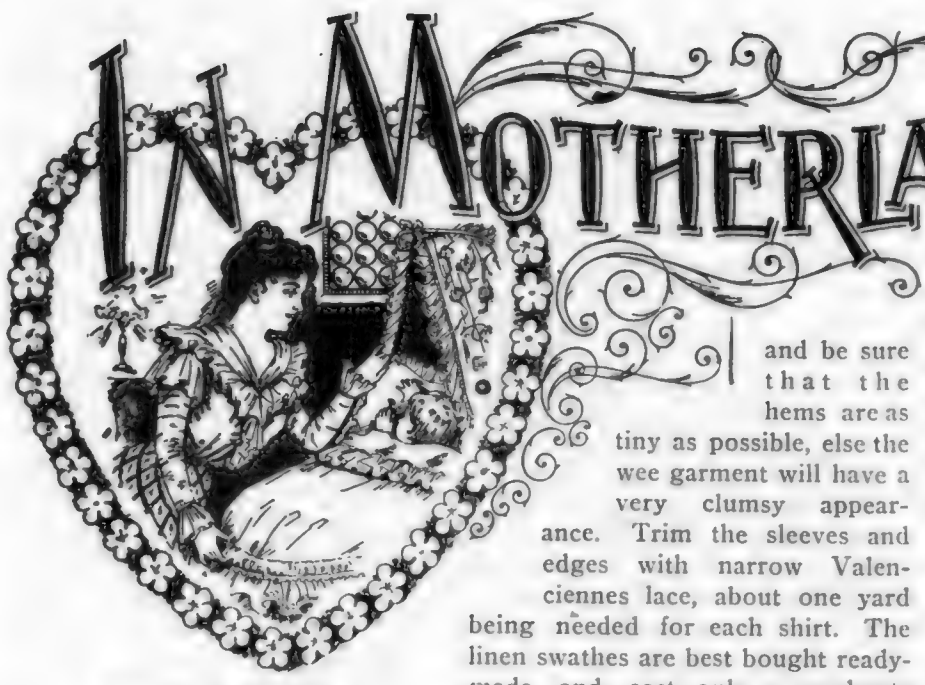

BABY CLOTHES.

THE fashion of infant garments has altered but little during the flight of years, and it is still decreed that for the first three or four months of baby's life he shall be enveloped in the time-honored "long clothes." These tiny articles of apparel may cost a fabulous sum or the reverse, but for an ordinary economical lay-

Fig. 1.

ette, the following list is suggested: Three gowns, four nightgowns, four cambric shirts, three flannel bands, two swathes, four flannel pilches, one mackintosh pilch, eighteen diaper towels, six bibs, three pairs of woolen boots, two head flannels, one muslin robe, one cloak and hood, one little crochet jacket.

First, we will arrange about the shirts, which may either be made of fine nainsook or cambric. Three-quarters of a yard is about the average width of these materials and one and one-eighth yards will be sufficient for the four little shirts. Cut the cambric so that the selvedge comes at each end of the garment. The armhole should come half-way between middle of front and back edges, and should be three and three-quarter inches deep, slightly hollowed out (see Fig. 2.) The little gusset there depicted is set into the corner of the armhole and measures just two inches across the top edge and half as much along each side edge. The flaps should have the corners slightly curved, and be sure that the hems are as tiny as possible, else the wee garment will have a very clumsy appearance. Trim the sleeves and edges with narrow Valenciennes lace, about one yard being needed for each shirt. The linen swathes are best bought ready-made, and cost only a moderate sum. These should always be sewn in place round the baby's body, pins of any kind being unsafe.

The gowns would also be made of cambric, they have long sleeves and are a sort of glorified nightgown. Each garment will require two and three-eighths yards of material with lace or embroidery sufficient to trim it daintily. The skirt should be adorned with insertion and tiny tucks, and should be about thirty-four inches long; upon the bodice the greater part of the decoration will be needed, and a band of insertion should be placed in the front of the waist, from under which the tie strings fall. These ties should be twenty-eight inches long and two and one-half inches wide, and must be hemmed all round (see Fig. 1.) The bodice is cut with a sloped edge where the sleeve is to be inserted. The depth of bodice in front must be five and one-half inches, five inches under the arm and seven inches from top corner of sloped armhole to waist, the width across between the two under-arm points should measure twelve inches, and across the waist, ten inches. The neckband is sixteen inches long and should be one-quarter of an inch in width. The back of the bodice is cut full, and is gathered into the neck and waist bands, the width across the back between the armhole points is nine and one-quarter inches. Put a drawstring at neck and waist. The little sleeve measures seven inches in its longest part and five and one-half inches at the

Fig. 2.

curved side, eight and one-half inches in its widest part and five and one-half inches at wrist. Allow enough material to admit of two or three tucks to lie on the right side when the sleeve is turned back to form a cuff.

The next garment to consider will be the night-gowns. These may be made after the same model as the gowns, with less embroidery, or by having a small yoke in front and gather the fulness of the gown into it. This yoke should be about three inches deep in the middle and one at the sides; it should be cut double and should be feather-stitched round by way of adornment, the neck and sleeves being edged with Valenciennes lace, one and one-half yards of lace being sufficient for each garment.

The skirt of the petticoat should measure about thirty inches and

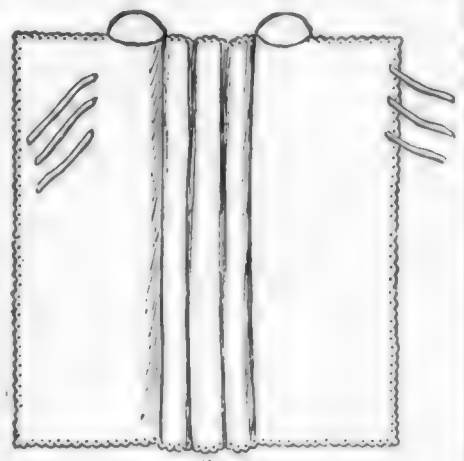

Fig. 3.

the bodice should be about five and one-half inches deep and twenty-five inches around, the same fine material would be needed as for the other garments, and the skirt might be adorned with tucks and embroidery according to taste; soft Valenciennes lace should be put around the neck and sleeves.

The most important garment of all, as far as outward appearance is concerned, is the robe, and, of course, this may be as elaborate as one could wish, and have either long or short sleeves, according to the season of the year. It is usually composed of the finest cambric or nainsook, with tucks, lace and insertion, *ad lib.* The strings are dispensed with and the trimming which adorns the front of the tiny bodice is continued straight down the skirt, widening as it reaches the bottom of the gown. The skirt should measure thirty-four inches in length and to make a really pretty and dressy little garment three yards of nainsook, ten yards of insertion, and seven yards of lace will be required. Valenciennes lace and insertion is the trimming *par excellence* for babies. There should, of course, be drawstrings at both neck and waist of the robe.

As far as the flannels are concerned they should, of course, be made only of the finest quality. The day flannels are made with a bodice measuring five and one-half inches in depth, and the flannel should be double, the skirt being eased into it round the waist.

"VIYELLA"

THE NEW CLOTH
for Ladies' Flannel Waists,
Dressing Sacques, Children's Frocks, etc.,
in all the latest colorings and designs,
for the Fall Season, 1901,
can be obtained at all leading
Dry Goods Stores.
"VIYELLA" is stamped on every 5 yards.
Also a very desirable weight for
Ladies' Golf, Tennis and Yachting Suits.
DOES NOT SHRINK.

Oily, Sallow Skin

"After using your **Complexion Brush** for six weeks, I have surprised myself and friends with a healthy complexion."

Wrinkles

A lady sixty years old has succeeded in removing the wrinkles from her neck, and many other ladies have caused them to disappear from their faces by using our **Complexion Brush** regularly.

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BAILEY'S RUBBER

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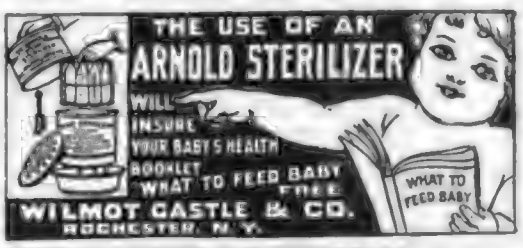
And SOAP has done for them, and it will do as much for you.

Bailey's Complexion Soap, - - 10c.
Bailey's Rubber Complexion Brush, 50c.

For sale by all dealers in toilet goods, or mailed upon receipt of price. Catalogue mailed free of everything in Rubber Goods. (Agents wanted.)
C. J. BAILEY & CO., 22 Boylston St., Boston, Mass

FOR FIFTY YEARS!
MRS. WINSLOW'S
SOOTHING SYRUP
has been used by **Millions of Mothers** for their children while Teething for over Fifty Years. It soothes the child, softens the gums, allays all pain, cures wind colic, and is the best remedy for diarrhœa.
Twenty-five Cents a Bottle.



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GIRLS' CLOTH FROCKS.

(Described on page 38.)

THE HOME DRESSMAKER

CONDUCTED BY MLLE. PRATIQUE.

CLOTH SKIRT WITH FLOUNCE.

FLARE effects in skirts are certainly to be in vogue this season, and this flare is procured in only two ways, either with a flounce or with curved seams. Flounce skirts are preferred by a great many owing to the graceful folds that are always found in a circular flounce. In this month's issue we illustrate one of the most popular styles, a gored upper part completed with a shaped flounce that gives the full effect so much desired. Place the pattern on the material as shown, the center of the front gore on the fold of the goods, and also the center front of the flounce. The remainder of the flounce is put on the material in the manner indicated, and as the 54-inch cloth is not wide enough to admit the full width of the flounce a small gusset has to be cut to fit the missing curve. This gusset comes at the top of the flounce and is joined to it by the corresponding notches.

The gores are joined according to perforations, and after the flounce is cut out and joined it is sewed to the gores very carefully so that neither the edge of the flounce nor of the gored part shall be stretched out of shape. The gores of the cloth and of the lining are cut the same shape and are joined in the same seams because it is not advisable to make a skirt of this kind on a drop skirt foundation.

The lining is cut out first, and according to this the outside fabric. Mark or notch the corresponding pieces, so that no difficulty will arise when joining the skirt together.

After both lining and fabric are cut out the two are placed on top of each other and basted. The foundation of a great many evils in dressmaking is often due to poor basting. Ten or fifteen minutes careful basting will often obviate a half day's ripping and changing, for a dress or a skirt never looks well after it has been pulled apart for alterations. Never try to stitch a seam without at first basting it. It would perhaps be well before basting the outside fabric of the skirt to the foundation to pin it first to position, being careful that all parts are smooth and even, and then baste it on all around within its edges.

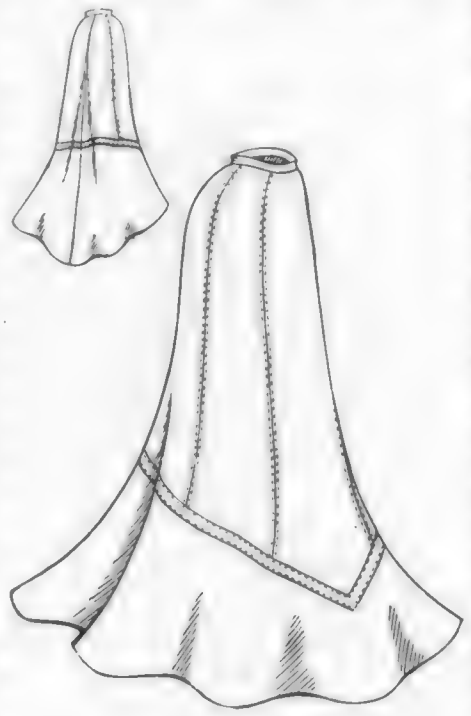

Fig. 629 X.

The greatest attention and care has to be exercised when cutting out the skirt that all parts are exact and even, because if this is not the case the gored part and the flounce are not likely to meet, and consequently the skirt will not hang well. When the gores have been cut out it will be well to measure them so as to be sure that they are even before attaching the flounce. The seams are then joined, pressed open from the wrong side and flattened with a row of stitching which also serves as ornamentation. The seam joining the top and the flounce is concealed with a stitched strap which may be of cloth or of satin, taffeta, panne, etc.

Dia. I.

Correspondence.

Mrs. Ella G.—If your skirt is too narrow cut down the center front and insert a plaited panel of black mousseline de soie or Brussels net, over a plain piece of taffeta, five inches wide at the top and twenty at the lower edge. At the center back of the skirt insert a similar panel, and on the round waist use the mousseline as a loosely draped fichu with rosette and ends in front. Let the white lace yoke and stock alone; they do not need any alteration.

J. S., New York.—Drape net, tulle, chiffon, or mousseline around the shoulders of the low-necked gown in the shape of a ruffled fichu fastening at the center of front or at the left side with a fluffy, irregular rosette and one very long end. Have no sleeves at all or very long, unlined wrinkled ones pointed over the hands.

Dressmaker.—A lace yoke will lengthen a silk skirt in a very stylish manner. A new lining (a drop skirt) will be necessary, upon which fit a yoke of silk the same shade as the skirt, all around the top and a little shorter in back than in front. Fit the skirt to the lower edge without fulness at the front and sides, and with inverted plaits at the back. Over the yoke fit the Chantilly lace smoothly, which can be done by drawing and manipulating over the form, the pattern of leaves, etc., finishing the edge. You can also make the yoke of all-over lace, cutting it in a regular yoke pattern, but it will not look so pretty as a yoke cut all in one. The bodice should have a touch of the lace, for instance, a yoke, vest or girdle, to bring it into harmony with the skirt.

Miss Clara S.—The walking skirt of blue cloth may be made with a five-inch border of plaid if the edge of the skirt shows wear. Cut the new lining sufficiently long and shape each gore of the border very carefully, so that the lower part of the skirt has the fashionable flare. Then run five rows of machine stitching a quarter of an inch apart at the top of the border. Use the plaid for a short pointed vest in the jacket as well, and your pedestrian suit will be as good as new.

F. S. T., Conn.—The flannels with a small embroidered silk dot are very effective, also those with an embroidered band about three inches wide. In the former case, the flannel can be embroidered before the waist is cut out, but in the latter case the waist must be cut out and fitted before any embroidery can be done. A grayish green and various shades of brown are the fashionable colors. Why do you not use the "Viyella" flannel? This is guaranteed unshrinkable, and is one of the smartest fabrics for shirtwaists.

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WOOL WADDINGS
SUPERIOR QUALITY

For INTERLINING, PADDING, QUILTED LININGS, QUILTS and COMFORTABLES .....

These WOOL WADDINGS represent the highest point of excellence possible in this class of manufacture. Vastly superior to cotton on account of lightness and loftiness.

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Thread Clipping Thimble
SIMPLICITY ITSELF
HOUSEHOLD NECESSITY

Don't spoil your teeth biting thread or get sick swallowing bits of thread.

The thread is drawn under scissors point and severed. So simple any child can use it. Good for hand or machine. Points thread to enterneedle easily, saving eyes and teeth.
Every thimble nickel-plated and guaranteed not to tarnish. Costs only 10 Cents. Agents wanted. Ask at your dry goods store or send direct to
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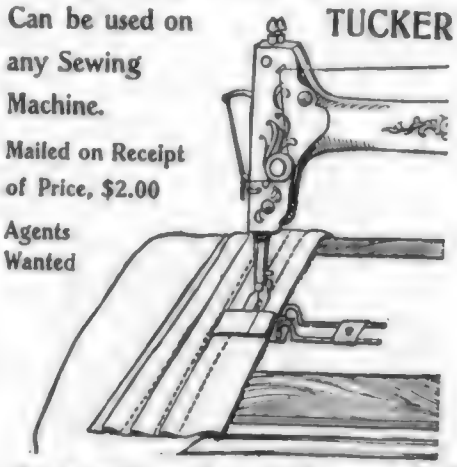
Can be used on any Sewing Machine.
Mailed on Receipt of Price, $2.00
Agents Wanted



Tucks with equal ease, all goods, Wool, Silk Poplins, Chiffon, Crepe-de-chine, and others that you heretofore were obliged to baste.
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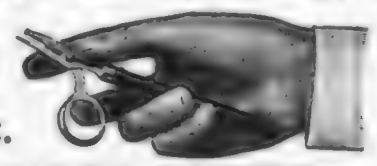
BY MAIL 25c.



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Rips and picks out machine-stitching and bastings. Draws threads for hemstitching. Saves your fingers. Not Scissors. Does Not Cut. With Silver Mounted Handles, 35 and 50 cents. Money back if you want it. Coin or 2c. stamps. Agents wanted.
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GIRLS' PARTY FROCKS.

(Described on page 38.)

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Diploma from Prof. Roussell's School, Paris.
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ROSE ODOR.

This delicate White, Hygienic, Non-Acid Bleach is a tissue builder, Skin Food and Great Beautifier. Shrinks enlarged pores. Removes Liver Spots, Wrinkles, Tan and all blemishes.

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Please send by any European agency and fastest steamer half a dozen jars Lia Rand's Perfecto Cream. I cannot do without it. I have never found any cream equal to yours. It does all you claim for it. It is delicate, white and delicious.

Send stamp for FREE sample of Lia Rand's PERFECTO or A. B. POWDER (rose odor).

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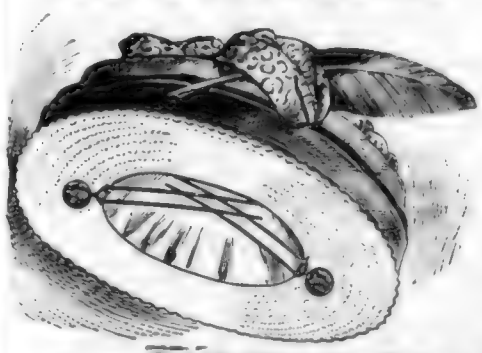

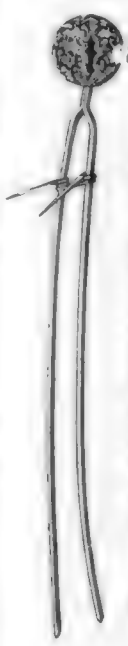

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SAVES THE HAT INSTEAD OF DESTROYING IT.

A wonderful little article every lady should have. Costs no more than old style pins. Gives ten times the satisfaction. Impossible to lose. The only pin that does not damage the hat, as it is attached to the sweatband instead of through the band and body. Removed from one hat to another in an instant. It has no points to prick into the head, but conforms to the shape of the head, lies close and holds secure. This pin does the work of an ordinary hat pin better, looks neater, lasts longer, and does not cost a cent more.

Finished in gilt, silver or black, with handsome filigree head. AGENTS WANTED.

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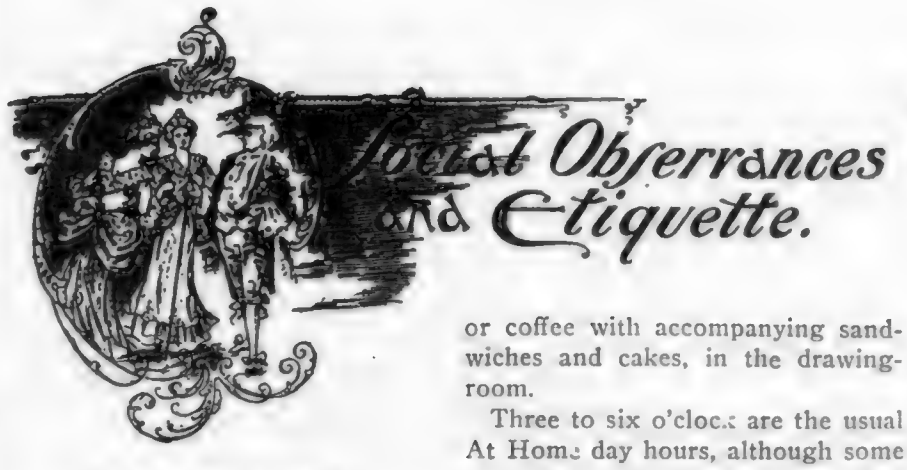

AT HOME DAYS.

WITH the beginning of winter At Home days are again thought of and enjoy more and more popularity with each season. At Home days are not regarded in the same light as At Homes. The one is a function—an entertainment—the other is but an occasion for seeing a good many people in an informal manner.

The smartest, the best attended and the most popular At Home days are those that are given as a series, say two days in a month or even four days a month. Thus "Thursdays in December" or "the second and fourth Thursdays in January," or "the twelfth and nineteenth of December." The series being but a short one, those invited make a point of appearing on one or other of the days, and not infrequently on two of the days named, the first and third, or second and fourth, or first and fourth, as may be, but as a rule it is generally found that the first and last of a series of At Home days are the best attended, but of course when but two days are mentioned on the cards the honors of the same as regards numbers are pretty equally shared.

Small At Home cards and visiting cards are in use for these invitations, which are usually sent by mail. When, however, weekly or monthly At Home days are held at certain seasons engraved cards with special invitations are issued. It is not considered necessary to send acceptances or refusals to these invitations unless a continued absence or other causes prevent an appearance being made on any of the dates mentioned when it would be considerate to intimate this fact.

The arrangement for these At Home days is very similar to those for afternoon At Homes, that is to say tea, coffee, sandwiches, cakes and confectionery are served in the dining-room, which, for the time being, serves as tea room. The guests who arrive after four o'clock are ushered in there before going to the drawing-room, while those who arrive earlier in the afternoon go to the tea room on their departure and not on their arrival. This, of course, pertains to formal At Homes, the informal weekly days on which we receive those friends who run in for a few moments are characterized by the serving of tea or coffee with accompanying sandwiches and cakes, in the drawing-room.

Three to six o'clock are the usual At Home day hours, although some vary them by receiving at four o'clock or even at five.

It might be supposed, at a first glance, that big functions are synonymous with large houses, and small unpretentious parties with little houses, but it does not follow that this is invariably the case; on the contrary, the position is sometimes reversed, and the latter are infinitely more attractive than the former by reason of the difference in the description of entertainment given. What is known as a large At Home or afternoon party may number from 300 to 500 guests and can of course be given only where the necessary space prevails. At this class of At Homes the most popular novelty of the hour in the way of amusement is provided. Whatever is considered most entertaining, most likely to suit all tastes, is chosen, and expense in the matter does not stand in the way; the newest and most taking talent is secured, of whatever kind it may be. For a very large and extensive At Home it is best and most correct to issue the invitations on large At Home cards, of course engraved.

As regards the refreshments it is noteworthy how very much confectionery and fruits are found, contrary to former years. The tables are covered with silver dishes containing the most attractive dainties in the way of creams and other sweets. A table is allotted for ices of various kinds, fancy cakes, sandwiches, etc. Where space permits a number of small tables are placed for parties of four and this enables a few of the guests to be seated in turn. It need not be mentioned that as many seats as possible must be provided.

The rule is to offer guests tea and coffee on arrival. Many avail themselves of this, particularly the late comers; others who arrive earlier often prefer to postpone a visit to the tea room until their departure, a third section make a sort of compromise by having an ice, or a cup of coffee or some fruit on arrival and paying a second visit to the tea room previous to departure; but unless very intimate at a house ladies do not, as a rule, return to the drawing-room from the tea room a second time, and thus make a re-entrance among, perhaps, late arrivals.

With regard to taking leave of a hostess at an afternoon At Home the question is rather an open one. If she is welcoming new arrivals at the moment it would be idle to interrupt her for the purpose of saying good-by; on the other hand it would be discourteous to pass out and pass by her without stopping to shake hands, supposing her to be practically alone for a few minutes awaiting the arrival of later guests.

A
SILK-E SKIRT
LOOKS LIKE SILK
...COSTS LESS...

$2.00 $2.00

PRIZE DESIGN NO. 604

This design is our regular $5.00 Underskirt, which we sell you at $2.00 to introduce SILK-E. Made with 3 rows of full ruffles, and 1 row of fancy cord on each ruffle. Pointed and gathered ruching running from top ruffles to the heading of same, making a most beautiful effect.

A most satisfactory skirt in every particular.

Colors: Black, Old Rose, Pea Green, Heliotrope, Lavender, Cardinal, Royal Blue, Turkey Red.

Lengths: 39, 40, 41, 42 inches.

Send $2.00 to
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AGENTS WANTED

PAST AND FUTURE REVEALED. Readings I give Come True as THOUSANDS TESTIFY. Send date of birth and 10c for trial reading. L. THOMSON, Kansas City, Mo.

New Dress Trimming Store

All New Goods. Imported Novelties for DRESSMAKERS and LADIES' TAILORS. Big Variety. Very Low Prices.

R. FEIRMAN,
716 Lexington Ave., bet. 57th and 58th Sts.
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Baby's Comfort and Mother's Joy.
THE ACME
Shoulder Diaper Suspender
Patented May 8th and July 10th, 1900.

With Suspender—Comfort.
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It is light, loose and elastic, and obviates the necessity of binding the diaper tightly around the infant's body; and at the same time holds it well up, while its elasticity allows the infant free use of its limbs.

It is a thoroughly washable article.

The Acme Shoulder Diaper Suspender takes all pressure off of the child's hips, while its bones are soft and compressible, thereby allowing better development of the pelvis. It is endorsed by leading physicians, a few of whom are: Dr. P. H. Reiche, Dr. Robert T. Wilson, Dr. Joseph E. Clagett and Dr. John B. Hart.

Price, 25 cents.

For sale at all Dry Goods Stores. If your dealer does not keep it, send 25 cents for sample.

Keys, Collier & Tillard, 88 Leonard St., New York

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DAINTY COATS FOR TINY PEOPLE.

(Described on page 38.)

THE APPLE OF PARIS

THE EYES.

EVERYONE will readily recognize the importance of clear, bright eyes if the beauty of the face is to be complete. Even a good complexion is marred by dull and lusterless eyes, red eyelids or ill-kept eyebrows. Yet very few are willing to bestow upon these much-abused members even a modicum of the care they require and deserve. Some there are who will spend an hour before the mirror, pencil in hand, touching up eyebrows and eyelashes, and even going to the foolish length of using a drop of belladonna, in order to secure temporarily, and at the cost of their eyesight later, the brilliancy which would come of its own accord to healthy eyes.

The first point, therefore, to observe is the preservation of sight, which implies the absolute healthfulness of all the optical machinery. In view of this, nothing is of greater importance than the influence of one's surroundings. These include so much that it is hard to specify them, but surely ventilation is of primary importance. One's rooms should be arranged in such a manner that the air passes freely in and out, not in such quantities as to cause a hurricane, but so regulated that the air never becomes overheated, nor the room in the smallest degree "close."

Then, again, the color of wall papers, carpets, and draperies has immense potentialities for evil. Gilding, pretty as it is, is very harmful, and the charming white-and-gold parlors so popular at the present time are about as bad for the eyes as they can possibly be. Red, too, is very hurtful to the eye, and if we will insist upon indulging in Oriental effects, we must contrive to have as much dark wood and old blue as possible to tone down the brilliant reds and yellows. No glare should be allowed in a room, and if the lower part of the window be curtained, preferably with green, it will be an advantage to the sight. Carpets, of course, are less desirable than rugs, as the dust remains in them and gets into the eyes and irritates the lids. But we cannot all have hard-wood floors and rugs, so we must be content with well-swept rooms and thoroughly dusted furniture.

There are a great many things which doctors tell us are bad for the eyes, and among them one which ladies of leisure will do well to remember: This is to avoid violent exercise or any work that strains the eyes immediately after eating, as it causes congestion of the eyes, something very common and very painful. It is generally the trouble when people have headaches "right in the back of the eyes." A good and simple remedy for this is to bathe the eyes with warm—not hot—water, into which have been poured a few drops of rose-water.

Reading in bed is another pernicious habit only too common among women. The eyes are strained out of their natural position when one reads in a reclining posture, unless the book be held in the same relative position to the eyes as if the reader were sitting upright. It is safe to assert that this is never done. Reading in railways is an evil so commonly preached against that it is unnecessary to say anything further here.

Exercise that is good for the rest of the body is good for the eyes—not fatigue, however, that is always bad. Athletic girls will regret to learn that tennis is frequently the cause of traumatic cataract. If the eyes are weak, they will be strengthened by residence at the sea-side—not, as many think, because of the sea air, but because of the vast horizon. Flat country, or, in fact, any kind of country, would do as well, the benefit being in looking at extended views.

If exercise be beneficial to the eyes, repose is still more so. Eight or nine hours of sleep will not be found too much for the eyes of workers, and seven should be taken by everyone. And one's bedroom should be absolutely dark, even the trifling light of a *veilleuse* should be dispensed with.

An excellent tonic for the eyelids is cold water with a little alum dissolved in it, not enough to smart.

Vaseline rubbed into eyebrows will increase their growth.

* * *

THE CARE OF THE FEET.

To take proper care of the feet is quite a study, and one well worth learning, says Mme. Lia Rand. Fearing that few persons pay sufficient attention to it, I will give here a few words of advice. A symmetrical foot should be well shaped, have a high instep without disfiguring corns or bunions. If the feet are painful, hot or swollen, the whole body feels sick, nervous and fretful. I say nervous, because they are so closely connected with the nerve and brain centers. The feet are imprisoned all day in an almost air-tight covering through which no fresh air can get to them, thus causing many uncomfortable and painful sensations. It is a well-known fact that much of the worst effete matter thrown off by the body escapes through the pores of the soles of the feet. It is often the case that when feet lack care, an eruption will appear on face or neck, which will disappear as soon as the feet are properly treated.

The reason the eruption appears on the face or neck is that the effete matter that is not absorbed from the soles of the feet returns through the circulation in an impure state, thus affecting the complexion. To guard against this, wash your feet every night and morning in tepid water in which pour a few drops of ammonia. Use a hard brush, using no soap if troubled with excessive perspiration. Place in your shoes a good, well-recommended foot powder, which has curative powers, and is an absorbent. High heels are a product of painful bunions and corns. Tight shoes are nearly always responsible for callousness. To prevent all this, it is always advisable to use a good foot powder. The cuticle on the toe nails should be treated with the same care as the cuticle on the finger nails, and a special orange stick should be kept for their use. The nails should be cut straight across, leaving the corner even with the center of the nail. Never wear the same shoe on the street as in the house. The stockings should, if possible, be changed every day, or a good plan is to have three pairs for the week, wearing them alternately.

* * *

OATMEAL BAGS.

Oatmeal bags used as bath-sponges are very refreshing and soothing, it is said, and may be highly recommended for giving a velvety softness and whiteness to the skin. Take two and a half pounds of oatmeal, ground very finely, a quarter of a pound of pure Castile soap, in powder, and half a pound of powdered orris-root. Cut some thin cheese-cloth into bags about four inches square, sewing them with the machine, and taking care that no untied ends of thread be left, where a break may let the contents ooze out. Mix the soap, oatmeal, and orris-root thoroughly, and fill the bags loosely. Sew up the opening in each bag, and lay away to use as required. These bags are used as a sponge; when dipped in the warm bath water and rubbed on the skin, they make a thick, velvety lather, and impart a delicious clinging odor of violets for hours afterward.

A Skin of Beauty is a Joy Forever.
DR. T. FELIX GOURAUD'S
ORIENTAL CREAM, OR MAGICAL BEAUTIFIER,

PURIFIES AS WELL AS BEAUTIFIES THE SKIN. No other cosmetic will do it.

Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. On its virtues it has stood the test of 53 years—no other has—and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayre said to a lady of the *haut-ton* (a patient): "*As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations.*" One bottle will last six months, using it every day. **GOURAUD'S POUDRE SUBTILE removes superfluous hair without injury to the skin.**

FERD. T. HOPKINS, Prop'r, 37 Great Jones St., N. Y.

For sale by all Druggists and Fancy Goods Dealers throughout the U.S., Canadas and Europe.

Also found in N. Y. City at R. H. Macy's, Wanamaker's, and other Fancy Goods Dealers.

☞ Beware of Base Imitations. $1,000 Reward for arrest and proof of any one selling the same.

☞ Note the TREATED side of this face. The habit of Frowning forever cured and

WRINKLES REMOVED AT ANY AGE.

"Anti-Wrinkle Sheets" work like magic while you sleep. They prevent lines from forming. Try them and be convinced. 25 and 50c. per package. Daily demonstrations (Friday excepted).

Mme. Y. MARIE, Specialist,
Ladies' Toilet Studio, 138 West 116th Street, New York.

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The Pocket Manicure
A Unique Little Toilet Article for the Pocket.

Trims, *files*, *shapes* and *cleans*, and *keeps* the *nails in perfect condition*. A *complete manicure* for *man*, *woman* or *child*. Silver steel, nickel-plated. Sent post-paid on receipt of price if your dealer hasn't it. **25c**

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Every woman may acquire
A BEAUTIFUL FIGURE
BY THE USE OF MY UNRIVALLED
"NOYLENE"
which develops the NECK, BUST or HIPS. (No mechanical appliances or drugs.) Established 1888.) When through experimenting try it. **Price, $2.00.** Send 4 cents postage for Booklet and full particulars. Hours 11 to 5 daily (Fridays excepted).
Mme. Y. MARIE, Specialist,
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HANDSOME WOMEN
Often owe their charms to a luxuriant growth of hair. Those not blessed with such a gift should examine our
PATENTED HUMAN HAIR GOODS
which imitate nature to perfection, and cannot be detected.
Our **Waves, Wigs** and **Bangs** are constructed **Without Wire, Lace or Net.**
Our **Switches, Without Stems,** which can be separated and dressed in any style desired.
Shades and satisfaction guaranteed.
Write for Illustrated Catalogue P.
THE W. A. BARRITT COMPANY,
23 West 30th Street, New York.
For falling hair and dandruff use **Barritt's Tonic Lotion.**

Please mention PICTORIAL REVIEW when writing to advertisers.

ATTRACTIVE SCHOOL DRESSES.

(Described on page 38.)

The House Wife

A PRETTY DEN FOR A GIRL.

AS a rule, when a girl reaches the age of sixteen or seventeen, she begins to pine for a den of her own, a place where she can sew, paint, study, or indulge in any special hobby without interruption. In the average house or flat it is not always convenient to spare a separate room for this purpose, but a great deal may be done to beautify an ordinary bedroom, so that by day it bears more of the aspect of a study than of a sleeping room.

An ingenious mother who was teased by a daughter for a den of this kind has accomplished some marvelous effects with an ordinary room, and for the benefit of our readers we will tell how it was done.

The bedroom, as it originally stood, cannot be truthfully described as a pretty apartment, as the paint was dark, the paper of a dull color and antique pattern, and the furniture old-fashioned. The room, too, being situated at the very top of the house, possessed the disadvantage of a sloping roof, however the window was very large and quite a pretty one. The first thing this mother did was to dispose of the old-fashioned furniture. Her next act was to engage a decorator to hang the dainty Empire wall paper of apple green figured with pink and violet, and to paint the woodwork ivory white. Three coats of paint and a coat of varnish were required to destroy all traces of the old paint.

When all this was done she set about her task of furnishing. For the floor she purchased a cream matting, with green figures and a cheap but pretty rug. Then she purchased a neat little white enameled bed with gilt trimmings. Fortunately, this fitted into a little recess in the room, so across this spot a brass rod was fixed, and then supplied with a curtain of cream colored cretonne figured with pink and violet flowers and green leaves. When drawn, the curtain completely concealed the bed from view.

Another odd recess just large enough to hold the washstand was treated in a similar fashion, so that during the day the two most romantic pieces of furniture were well out of sight. Dainty dotted Swiss supplied the window curtains, and the mantel drapery consisted of fancy silkoline to correspond with the general color scheme. As regards the bedroom suit, it was inexpensive and consisted of the bed, dressing table, chiffonier, washstand and two chairs.

For covers for the dressing table and chiffonier, linen squares with torchon edge were used, and these were made at home. Next, she provided a dainty five o'clock tea set in white china, an ivory (celluloid) dressing set for the toilet table and the toilet ware itself was selected of art green. A soiled-linen basket is by no means a strictly beautiful object, but when an old one was enameled white, and a big, spiky bow of wide green satin ribbon tied onto the handle, it didn't look half bad.

A few simple photographs in frames of stained green wood helped to relieve the monotony of the walls and on the mantel-piece was placed a pair of Cupid candlesticks in white china. For the student's lamp there was made a crinkled paper shade in a tone of pale apple-green and cream.

A big basket chair, which had seen its best days as regards appearance, was the very quintessence of comfort when enameled white and provided with fresh cushions covered with silkoline and cretonne. A plain white wood writing table and a folding five o'clock tea table were also enameled white, as were a little set of plain wood book shelves.

* * *

DAINTY BATHROOM FURNISHINGS.

The constant improvement in bathroom furnishings can be appreciated only by occasional visits to the shops where they are displayed. A decided tendency now is toward the use of glass wherever possible, an adaptation undoubtedly of the glass fixtures of the hospitals. This will commend itself to housekeepers, as glass is more easily kept in a state of polish than nickel. The care, indeed, of the nickel furnishings and fitments of a house provided with the most improved plumbing, demands a considerable part of the daily service of one person. Glass shelves and towel-bars are mounted in nickel brackets in combination, or each by itself. The solid glass towel-bars with cut-glass ball ends are very handsome, though their expense will keep them out of any but the bathrooms of the wealthy.

Cut-glass carafes set in nickel-plated holders that fasten in the wall are among the new fittings, and a bath thermometer in a heavy polished glass casing with nickel-plated protecting rods should swing by its nickel chain from a hook over the tub. The shower-bath sprays are shown in various sizes and with rubber bulbs to fit any faucet.

The costly finish of modern bathtubs is considered in all these fittings, and wherever there is danger of the metal marring the tub a rubber guard is provided. In the carefully arranged bathroom for a man his convenience as a smoker is regarded. Handsomely finished wall match-safes and nickel-plated cigar-rests, also fastened to the wall, are intended for his use. Two standards of different sizes in polished metal hold, respectively, the mug and the cut-glass toothpowder bottle. A still more convenient arrangement has three standards for mug, bottle and toothbrush vase, an extra arm beneath holding a soap-dish, the entire outfit fastened to the wall by a single mat of nickel. It seems almost impossible that convenience and sanitation can be further developed.

* * *

If you wish to keep your teeth in perfect order, cleanse them thoroughly morning and evening with a little pure camphorated chalk or other harmless preparation. Avoid all tooth powders which contain cuttlefish bone or other substances likely to scratch and injure the enamel. A leaf of common green sage rubbed on the teeth night and morning cleanses and polishes them beautifully.

* * *

A most refreshing antiseptic dentifrice, useful when the teeth are decayed, may be made up from the following recipe: Tincture of quillaia bark, two ounces; pure carbolic acid, twenty drops; pure glycerine, one ounce; oil of wintergreen, ten drops; oil of cinnamon, two drops; essence of cochineal, twenty drops; water, twelve ounces. Mix well together. A teaspoonful of this mixture should be added to half a tumblerful of water to clean the teeth and rinse the mouth.

* * *

When the gums are spongy and receding, an astringent wash is generally necessary, otherwise the teeth are apt to become loose. Here is a recipe which will be found to be both pleasant and efficacious: Tincture of orris-root, six drachms; lavender water, two drachms; tincture of cinnamon, four drachms; tincture of cinchona bark, four drachms; eau de Cologne, two ounces. Add half a teaspoonful to a tumblerful of water to rinse out the mouth.

* * *

"A rose by any other name would smell as sweet," rapturously cried the giddy, young thing.

"It wouldn't if it were called an onion," gravely said her matter-of-fact friend.

* * *

The experience of most every married man is that he found his wife exactly where he hadn't expected to find her.

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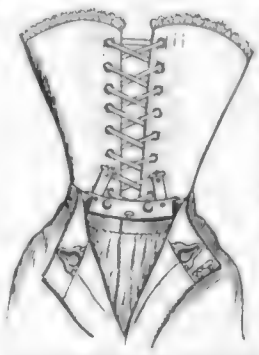

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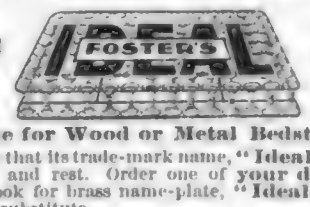
Spring Bed. 

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OUR CHILDREN'S PAGE.

WHITE RABBIT'S CHEESE SCRUPLE.

WHITE RABBIT had so many scruples that sometimes he could not sleep. He awoke one night and came over to Gray Mouse's bed and pulled at the covers.

"Gray Mouse," he whispered, "I have a scruple, and it keeps me awake. I am afraid that it would not be right for you to go to the man's house to-night just because there has been a party, and there are so many good things lying around within reach.

White Rabbit and Gray Mouse Go to the Cellar.

"Who said anything about cake?" yawned Gray Mouse, and he rolled over as if he were going to sleep again.

"Gray Mouse," called White Rabbit, "I thought that I ought to ask you. Do you think it would be wrong if I went along with you and just took a look into the cellar to see if that careless cook had forgotten to put away the carrots?"

"Certainly not," answered Gray Mouse, scrambling out of bed. "Even if you should make a mistake and eat some carrots it would be all right, because it would teach that cook to be careful. I heard the man's wife tell her only the other day that she was the most careless cook they had had for a week. If I should find some cake it would be well for me to eat as much of it as I can, so as to keep the man's children from making themselves ill."

So Gray Mouse and White Rabbit hurried out from under the barn floor and went to the cellar of the man's house, laughing and jumping.

"What a pretty little house!" said Gray Mouse, for in the center of the cellar floor was a little wire box with a funny door.

Gray Mouse and White Rabbit walked all around it.

"Why," said Gray Mouse, "it has cheese inside it. Put in your paw, White Rabbit, and pull out that fine supper for me."

"No, thank you," answered White Rabbit, "I have such a scruple. That is toasted cheese inside of the little house, and toasted cheese is what men call Welsh Rabbit. I will let you know, Gray Mouse, that I am no cannibal. The door is open. Why don't you go in and get the cheese yourself?"

"You are not very obliging, White Rabbit," replied Gray Mouse, "but since you are so mean I think that I will get it myself."

So Gray Mouse walked into the wire house and tried to carry away the cheese, which was fastened on a little rod. There was a click, and the door of the wire house closed behind Gray Mouse with a snap. Gray Mouse was in a trap, which the man had set for him.

"Help me out, White Rabbit," shrieked Gray Mouse. "Your jaws are larger than mine. Bite a hole in the side of this house so I can come out!"

White Rabbit had chewed carrots and turnips and soft things all his life, and it only set his teeth on edge when he tried to cut a way for Gray Mouse out of the little wire house.

Gray Mouse Goes Into the Trap.

"Scat B-r-r-r," came a noise, and old Green Eyes, the cat, sprang from out behind a tub. White Rabbit jumped out of reach.

"Ugh!" meowed Green Eyes to Gray Mouse, "I've got a thief and I'm going to eat him."

Green Eyes tried as hard as he could to get his paws through the cage. One of his claws caught Gray Mouse in the side and made the blood come. Green Eyes became very angry when he saw that he could not reach Gray Mouse. He struck the trap with his claws. He picked it up and gave it a good shaking. He lifted it over his head and threw it down on the floor as hard as he could. The trap rolled over and over, and at last rested bottom side up. That made the door, which had been closed all this time, fall back. When Gray Mouse saw that the door was open all he had to do was to jump right out of the trap. He scuttled out of that cellar as fast as he could, and up at the top of the steps he met White Rabbit.

White Rabbit Turns Over the Trap.

"It was very warm down there," said White Rabbit, as he saw Gray Mouse, "and you know that my fur is so thick that I did not feel like staying down there any longer. It was very bright of you to get out of that trap."

Then White Rabbit and Gray Mouse went away to the barn laughing and chuckling to themselves. They went back to the house the next night.

"Now then," said White Rabbit, "you go into the trap, Gray Mouse, and I will pretend that I am the cat."

Gray Mouse went into the trap and helped himself to the cheese, and when the door snapped he only laughed. Then White Rabbit turned the cage over and the door fell back, and Gray Mouse crawled out again.

"That is very fine," said White Rabbit. "If it had not been for my cheese scruple it would never have happened. If I had put my paw in there I could not have reached the cheese, and, besides that, you would not have had nearly so much fun."

Gray Mouse and White Rabbit went every night, and got all the cheese in that trap and in all the traps around the house. Gray Mouse took home so much cheese that he did not know what to do with it, and White Rabbit feasted on carrots. They paid no attention to Green Eyes at all. Whenever the cat came after Gray Mouse that saucy animal would get himself caught in a trap and laugh at the cat. Gray Mouse and White Rabbit grew bigger and stronger every day, and they could run so fast that the cat could never catch them.

* * *

FORGOT HER ANCESTRY.

Dorothy, the only daughter of a prominent Western minister, possesses a will that, if it increases with her years, will be a most formidable thing to encounter by and by. As it is her father and mother are constantly being shocked by her ungodly ways and general incorrigibility. Not long ago she was playing with her kitten, which objected in frantic jumps to being dressed in a doll's golf cape and cap; in her sudden desperation and exasperation, her mother was horrified to hear her exclaim:

"You d—— little cat!"

Of course, vigorous chastisement followed, and the usual penitent tears were shed and promises made, but alas for baby resolutions. The next day the kitten proved intractable, and childish impatience was about to express itself, when she caught sight of her mother's warning eye and uplifted finger. Then, with an air of resignation, she said:

"That's all right, mamma, but she's the same kind of a cat that she was yesterday!"

* * *

"Look, Nettie, here are two kinds of preserves," said a mother to her small daughter, "yet they are so much alike you can scarcely tell the difference."

After looking at them critically for a moment, the little one asked: "Well, mamma, which kind is different?"

* * *

A lady was calling on small Bobby's mother, and noticing the little fellow walk around her chair several times observing her closely, she asked what he found in her that was so attractive.

"Nothing much," replied Bobby, "only mamma said the other day you were two-faced, and I was just looking for the other one."

THE RUBBER COMPLEXION BRUSH.

The aim and desire of every woman is to have a clear and brilliant complexion, and many are the remedies that are to be found for a sallow and oily skin, which is one of the principal ailments of the majority of women, as are black heads and enlarged pores. One of the best agents for the cure of these annoyances is Bailey's Rubber Complexion Brush, which will restore the skin to its natural texture where the pores have become enlarged, and it will completely eradicate black heads by first removing the dust-cap, and then, by its continued use toning and strengthening the skin until it is perfectly healthy. The complexion brush is also recommended as a developer as well as a cure for wrinkles, and with plenty of good soap it will be found a luxury for the bath by both young and old.

The brush also assists in the disintegration of the skin constantly going on, and removes the fine scales, thus helping to prevent the thickening, roughening and sallowing of the cuticle. It also acts very gently, but very urgently, upon the muscles beneath the skin, keeping them in a healthy and vigorous state, and so helping to prevent the wrinkles women dread.

* * *

A man who is loved by a beautiful woman is pretty sure to be successful in this world.

YOUR HAIR.

One of the greatest charms a lady can have is a luxuriant growth of hair, but statistics show that over 60 per cent. of ladies are not so fortunate, hence they must devise ways and means to overcome their unfortunate condition. To do so successfully it is necessary to have such work that will defy detection. A wig or a wave made by the old methods of construction is thick and heavy, consequently a lady must suffer from the heat, as they have no ventilation, and worse, they look false and wiggle. The old method of making a switch on stems is an objection, as they are stiff and bulky at the top and unless a lady is very careful the end of the switch is exposed no matter how nicely she does up her hair in order to overcome these difficulties. The W. A. Barritt Company, of New York city, have introduced an entirely new method of manufacturing human hair goods. Their waves, bangs, etc., etc., are made without wire lace or net. They are made thin, so that they look natural and cause no heat. Their switches are made of all long hair with absolutely *no stems*. These switches can be divided and dressed in any style desired. In fact, they can be handled the same as your own hair. For the benefit of our readers who are so unfortunate that they have to rely on the hair dealer to supply them with what nature has omitted, we call your attention to the advertisement of the Barritt Company.

"VIYELLA."

One of the best and most durable materials for shirtwaists is "Viyella" cloth, an English product that is fast conquering the United States. Its excellent qualities have won and are winning for it many friends, as all who have once used it will have no other substitute.

In appearance it is soft and lustrous, and is closely woven, which is in itself proof enough of its durable qualities. The manufacturers claim that this peculiar luster will not disappear even after the most frequent launderings. It is an ideal fabric for children's garments of all kinds, as it will neither shrink nor fade.

It is made up in a variety of solid colors, as well as stripe, plaid and check effects, so that individual taste finds no difficulty in selecting. Even the most fastidious will be charmed with the exquisite colorings that are to be found in this material. Among the colors most fashionable this season brown and green and black and white stripes undoubtedly stand foremost, and very beautiful, indeed, are the tints in "Viyella" cloth that are reproduced in the leading shades found only in high-priced silks.

"Viyella" is manufactured by Wm. Hollins & Co., Ltd., Great Britain, and can be obtained at all leading dry goods stores.

The stamp "Viyella" is placed upon every five yards of each piece.

WHY DO YOU HESITATE?

The common use of violent cathartics is a habit destructive of health and creates a necessity for larger and more frequent doses.

A trial bottle of Vernal Saw Palmetto Berry Wine will be sent free and prepaid to any reader of this publication who needs it and writes for it. One small dose a day quickly cures the most stubborn case of constipation or the most distressing stomach trouble, to stay cured. Its influence upon the liver, kidneys and bladder is gentle and wonderful and restores those organs to a condition of health, so that they perform their functions perfectly and painlessly. Perfect health and vigor is soon established by a little of this wonderful curative tonic.

Any reader of PICTORIAL REVIEW may prove this remarkable remedy without expense by writing to Vernal Remedy Company, Buffalo, N. Y. They will send a bottle free to all who write for it. It quickly and permanently cures constipation, catarrh of stomach, bowels and bladder, and all stomach, liver, kidney and bladder troubles caused by inflammation, congestion or catarrh. Why hesitate? Write immediately for one bottle. You will receive it promptly, free and prepaid.

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I respectfully solicit an inspection of my samples.

ASK FOR CATALOGUE

DESCRIPTIONS OF PLATES.

HANDSOME BRIDAL GOWN.

(Illustrated on page 4.)

Fig. 603.—Bridal gown of ivory satin duchesse. Waist tucked in clusters, lace yoke, fichu of mousseline de soie edged with lace, elbow sleeves. Skirt tucked in clusters at either side of the front gore, accordion plaited mousseline de soie flounce, mousseline ruches. Pattern, waist, 50 cents; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 604.—Bridesmaid's gown of pale blue Liberty silk. Waist tucked in clusters and mounted on tucked yoke. Lace insertion. Skirt tucked in clusters, completed with plain flounce. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 605.—Page's suit. Knickerbockers of white velvet. Vest of brocade. Coat of white cloth with triple coachman's cape.

ATTRACTIVE SOIRÉE TOILETTES.

(Illustrated on page 6.)

Fig. 600.—Toilette of black chiffon embroidered with steel spangles and black velvet dots over white taffeta. Waist of tucked chiffon. Bolero and sleeves of black velvet trimmed with ecru lace. Skirt with yoke of tucked chiffon. Chantilly lace. Velvet sash. Pattern, bolero, 50 cents; skirt, $1.00. Cut to measure, 50 cents extra.

Fig. 601.—Toilette of black spangled chiffon over black taffeta. Décolleté waist. Drapery of plain chiffon over the arms instead of sleeves. Velvet ribbon. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure. 50 cents extra.

Fig. 602.—Toilette of striped and flowered Louisine. Décolleté corsage trimmed with embroidered blue velvet. Short sleeves of mousseline trimmed with ruffles. Flounce skirt trimmed with embroidered velvet straps. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

DRESSY VISITING GOWNS.

(Illustrated on page 8.)

Fig. 597.—Gown of biscuit veiling. Waist tucked in clusters. Turn-over collar and revers inlaid with pale blue velvet and lace. Extension vest of white satin, small buttons. Turned-back velvet tabs overlaid with lace. Skirt tucked in clusters, tucked flounce, plain panel front. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 598.—Gown of bluet faced cloth. Tucked waist. Large taffeta collar overlaid with lace. Chiffon jabot. Girdle and narrow basque of taffeta and lace edged with stitched straps. Turned back cuffs to match. Skirt with graduated tucks. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 599.—Gown of black point d'esprit. Yoke, bretelles and edge of bolero of spangled chiffon. Skirt trimmed with net ruffles edged with ruching, the ruffles headed with spangled appliqué framed with ruches. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

SMART RECEPTION GOWNS.

(Illustrated on page 10.)

Fig. 624.—Gown of pale green Liberty satin. Tucked waist, plain extension vest pieces. Collar and deep cuffs of Arab lace. Tucked skirt completed with deep flounce covered with narrow ruffles. Lace insertion. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 625.—Gown of white Liberty satin dotted with black. The waist and skirt are trimmed with appliqué black Chantilly lace and the scolloped fronts are completed with extension pieces of pale blue panne, strapped with black velvet ribbon. Wide folds in imitation of tucks trim the bottom of the skirt. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 626.—Gown of biscuit colored canvas cloth. Corsage tucked diagonally; large collar trimmed with velvet ribbon and lace appliqué. Similar garniture on the sleeves. Tucked skirt completed with flounce. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

SOIRÉE GOWNS.

(Illustrated on page 12.)

Fig 627.—Soirée gown of Liberty silk and cream lace. Décolleté corsage, elbow sleeves, chiffon rosettes. Flounce skirt. Pattern, corsage, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 628.—Soirée gown of embroidered chiffon. Décolleté corsage trimmed with berthe. Flounce skirt. Pattern, corsage, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 629.—Gown of white Liberty silk. Transparent yoke with lace appliqué, lace insertion, velvet ribbon, shirred skirt. Pattern, waist, 50 cents; skirt, $1.00. Cut to measure, 50 cents extra.

NOVELTIES IN SILK DRESS SKIRTS.

(Illustrated on page 14.)

Fig. 390.—Skirt of black Louisine, open-worked bands threaded with black velvet ribbon, shirring. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 391.—Black taffeta skirt, tucks, clusters of shirring, black velvet ribbon, plain panel front and flounce. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 392.—Skirt of Liberty satin, shirred panel front, tucks, lace insertion, ruffles, velvet ribbon. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 393.—Black taffeta skirt, appliqué, embroidered straps, ruffles trimmed with stitching. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 394.—Taffeta skirt trimmed with velvet ribbon in strap and lattice effect. Pattern, 50 cents. Cut to measure, 50 cents extra.

HANDSOME SILK WAISTS.

(Illustrated on page 16.)

Fig. 288.—Taffeta waist, wide tucks, over-lapping extension vest, puff sleeve, velvet ribbon. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 289.—Taffeta waist, wide tucks, bolero effect, lace insertion and lace revers, buttons. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 290.—Waist of pale-blue Louisine, diagonal wide tucks, stitched straps, velvet piping, embroidered extension vest pieces. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 291.—Waist of old-rose surah, diagonal tucks, embroidered black velvet straps, yoke and extension vest pieces of plain taffeta. Pattern, 50 cents. Cut to measure, 50 cents extra.

NOVELTIES FOR THE WINTER TAILOR MAID.

(Illustrated on pages 22 and 23.)

Fig. F1.—Rainy day suit of mixed suiting. New cutaway jacket, velvet turn-over collar and revers, fitted vest of white cloth. Narrow panel of light cloth. Stitching. Pattern, jacket, $1.50; skirt, $1.50.

Fig. F2.—Golf suit of plaid material. Double breasted jacket, Norfolk effect. Collar, revers and straps of light stitched cloth. Pattern, jacket, $1.50; skirt, $1.50.

Fig. F3.—Jacket of pale biscuit cloth, fly front. Revers inlaid with taffeta, new sleeve, stitching. Pattern, $1.50.

Fig. F4.—Costume of black panne cloth. Louis XV jacket. Vest of cream silk with Pompadour embroidery. Black silk braid. Panel front of skirt of light cloth. Stitching. Pattern, jacket, $1.50; skirt, $1.50.

Fig. F5.—Raglan of pale biscuit cloth, fly front, collar of royal-blue velvet, new flare sleeve. Pattern, $2.50.

Fig. F6.—Costume of tweed, Eton jacket; fitted vest of light cloth, shawl revers, buttons. Skirt with narrow panel of light cloth. Pattern, jacket, $1.50; skirt, $1.50.

Fig. F7.—Corduroy suit, Eton jacket faced with white moiré; new standing collar of velvet; fitted vest of light cloth. Pattern, jacket, $1.50; skirt, $1.50.

Fig. F8.—Costume of striped diagonal. Fitted jacket with basque set on at waist. Pocket flaps. Plain gored skirt. Pattern, jacket, $1.50; skirt, $1.50.

Fig. F9.—Costume of green zibeline. Double breasted jacket with basque. Revers and new standing collar of light cloth ornamented with braiding. Light cloth vest. Skirt with inverted plaits. Pattern, jacket, $1.50; skirt, $1.50.

Fig. F10.—Raglan of biscuit cloth, velvet collar, stitching, new yoke effect. Pattern, $2.50.

GIRLS' CLOTH FROCKS.

(Illustrated on page 28.)

Fig. 606.—Frock of plaid suiting. Vest of white taffeta tucked at top. Sailor collar of taffeta overlaid with lace and edged with ruffle of the goods. Skirt with tucked flounce. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 607.—Frock of bluet cloth. Waist and skirt tucked in clusters. Large collar, round in back and pointed in front, trimmed with white cloth and velvet straps. Band of same on edge of skirt. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 608.—Frock of brown cloth. Waist tucked diagonally. Vest and sailor collar trimmed with bands of white taffeta embroidered with brown chenille and silk. Skirt with clusters of tucks. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 609.—Frock of green cloth. Waist opens over vest of white taffeta. Sailor collar and sleeves edged with fur and trimmed with satin straps. Skirt tucked in clusters. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

GIRLS' PARTY FROCKS.

(Illustrated on page 30.)

Fig. 610.—Frock of pale-blue Liberty silk. Waist tucked at top in yoke effect. Collar and bretelles of dark-blue velvet. Skirt with graduated tucks. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 611.—Frock of scarlet cashmere, tucked and completed with a little bolero trimmed with soutache. Sailor collar. Stitched straps. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 612.—Frock of pink Louisine, in Empire effect, entirely tucked and trimmed with plain ruffles. Yoke edged with embroidered chiffon ruffles. Sash of black velvet. Elbow sleeves. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 613.—Frock of white mousseline de soie, over white taffeta. Waist with tucked yoke. Bretelles of white taffeta trimmed with shirred mousseline and edged with ruffles. Lace appliqué. Tucked skirt. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

DAINTY COATS FOR TINY PEOPLE.

(Illustrated on page 32.)

Fig. 614.—Coat of tan cloth trimmed with embroidered straps and Angora fur. Pattern, coat, 50 cents. Cut to measure, 25 cents extra.

Fig. 615.—Hat of white taffeta trimmed with taffeta rosettes and ostrich plumes.

Fig. 616.—Coat of brown broadcloth in Russian blouse effect, trimmed with fur. Pattern, coat. 50 cents. Cut to measure, 25 cents extra.

Fig. 617.—Baby cloak of white Henrietta, trimmed with lace and insertion. Pattern, cloak, 50 cents.

Fig. 618.—Coat of biscuit cloth trimmed with white taffeta overlaid with lace, and trimmed with Angora fur. Pattern, coat, 50 cents. Cut to measure, 25 cents extra.

Fig. 619.—Coat of white cloth, scolloped cape, braiding. Angora fur. Pattern, coat, 50 cents.

ATTRACTIVE SCHOOL DRESSES.

(Illustrated on page 34.)

Fig. 620.—Dress of brown homespun. Waist opens over vest of white taffeta. Inset bands of brown velvet, stitched homespun straps. Skirt with narrow flounce tucked at top. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 621.—Dress of green cloth. Waist opens over vest of white surah. Extension vest of white satin. Tucked bretelles. Skirt trimmed with three ruffles. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 622.—Dress of mixed suiting. Waist with extension tabs trimmed with white cloth straps and braid. White cloth yoke. Stock collar and cuffs trimmed with braid. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 623.—Dress of dark-grey cloth. Waist trimmed with stitched straps in box-plait effect. Round yoke and collar of royal blue velvet. Braiding. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

FOR HER SWEET SAKE.

By A. HANCOCK.

EDITH stood where the blossoms of the clematis were just turning into feathery tufts, like snow-flakes; where the great daisies and the creamy queen of the meadow bloomed proudly, close to the girl's gentle hand. And yet she neither noticed the blossoms nor the gay little birds to-day. She had just said good-by to her sweetheart, her dear, dear love, who had only that day told her of his tender love for her, and of his earnest hope of its true requital. And now he was leaving her, with his kisses warm on her lips, with his words making new, sweet music in her heart, with the touch of his protecting arms still lingering about her, and a great happiness, like a veil of flowers, over all her life.

And the gentle good-by that was to last until the bright to-morrow had been said, slowly and tenderly, and now he had gone, carrying her heart's best, fullest, only love with him into the mild, silvery night.

Then Edith closed the little gate and went slowly away, with a smile still on her sweet face and the light of love in her happy eyes.

And she waited for her brother's return from a journey that he had taken that golden day, to tell him, her only relative and friend, the new wonderful tidings of her love. But the waiting was long.

* * * *

Strange tidings came with the mellow light of the waning day. Sad stories of a great calamity that had happened, making children fatherless and orphans alone in one dim moment of darkness and death.

And among the sufferers—very near to the great gates of that land from which no traveler returns—came Robert, the brother of Edith, a maimed and crippled form, very different to the strong man who had gone forth in the golden glory of the summer morn.

And they laid him on his bed in the dimness, and his sister took up her task, feeling as if two or three pages in her young life had been turned over since that sunlit afternoon when she had listened to words of such tender love. But she put all her own thoughts by very gently, and did the next thing to her hand with all her might and will.

* * * *

There was something that weighed on the sick man's mind, as he grew a little, only a very little, better. He was very quiet, very patient, very grateful to his beautiful sister for all her loving care, but sometimes his patient face grew alarmed, and he followed Edith with his eyes as if afraid to let her go.

And the girl read his inmost thoughts, and wept out her sorrow and her struggle in her chamber, alone with her own brave heart.

One day she came in from the misty garden, where the autumn sun was setting beneath amethyst and golden clouds, and the breath of the last roses clung around her garments, and the feathery down of the drifting clematis blooms had caught amid her hair. But as Robert looked anxiously at her, hardly daring to speak, she crossed the room with her light soft step, and bent low over his pillow.

"I am never going to leave you, dear," she said very slowly and gently. "Don't be afraid, I am your own Edith still, your little nurse and sister, and I will never go away from you."

Someone shut the gate in the garden as she spoke, and for a moment the color left her face and lips. The gate that leads to love had been shut to-day by her own hand. And then she smiled into the wistful face, and hushed the sufferer to sleep.

* * * *

The autumn passed away, with its golden sunsets and purple and crimsoned leaves, the winter rains fell gently over the land, the cold winds blew from the north and still Edith persevered with her labor of love.

She had her reward, for strength came back to the weary man, and a great gratitude filled his heart for the sweetness and the unselfishness that had hovered near him so long and so patiently. And one day, when the first soft snowflakes came to cover the fair earth, and keep it warm for the blossoms of spring, when Edith returned from some errand that her brother had set his heart on her performing in person, she found his couch drawn by the cheerful wood-fire, but the invalid gone. She stirred the bright flames into a still brighter blaze, as the door opened softly, intending to chide her patient gently for his trial of strength so soon.

But as she turned to greet him, another voice rang upon her bewildered ears—a voice that called her tenderest names in happy love-filled tones—and, as she stood in shy confusion, some one came and took her into his strong arms and kept her there in safe guardianship until Robert had come back to see how his plan worked, and to watch the sweet rapture of his beautiful nurse. She kissed him to begin with.

"I was very selfish," he said, gently, "or I never should have extorted that promise from you, dear. But I hope it will be all right now—only say that you forgive me, Edith, please do!"

Edith only kissed him again and therefore tantalized her lover almost past endurance. Thus by-gones were by-gones and life was very lovely once more.

Then the lovers went to look at the clematis by the gate, forgetting that it was winter time, and only the snow-flowers bloomed.

* * *

SOME PECULIARITIES OF WOMEN.

Poor woman is always the butt of some satirical man's remarks and the following are the latest deductions drawn from the actions of men and women by a humorous writer, who says among other things: A man in writing or in reading a book always commences at the beginning and continues in regular rotation until he arrives at the end. A woman, as far as books are concerned, reads first the last few pages, then the middle and when she has an idea of the plot commences at the beginning. As soon as she gets a new memorandum book she notes things down at three different places at once and marks each place by turning down a corner of the page.

When a man mails a letter he pulls it out of his pocket and drops it in the box without another glance, a woman, on the other hand, reads the address once more, sees if the stamp is on right and the sealing secure before she is ready to part with it.

At home a man writes at a stated place, with a certain pen on a certain kind of paper, a woman writes at any old place, at any corner of the table, on any kind of paper and with any kind of ink, only the envelope, which, in this case covers a multitude of sins, receives consideration from her.

A man can open a bottle only with a corkscrew, a woman does it with a pointed knife, a scissors blade or if neither of these answer the purpose, she will push the cork into the bottle, as long as she gets the contents of the bottle; that is all she cares about. A man can drive a nail only with a hammer, a woman will try the tongs, the back of a brush or the heel of her shoe.

* * *

Romantic women rather like a plaintive lover. Sensible women, however, much prefer a lively one.

* * *

To promise to love out of gratitude or duty is signing a promissory note with the certainty of dishonoring the signature.

* * *

The difference between infidelity and inconstancy is that the first is only a suspension of love, while the second is the end of it.

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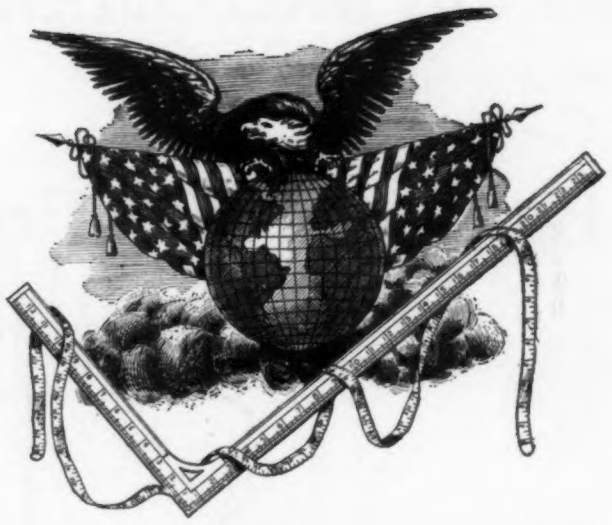

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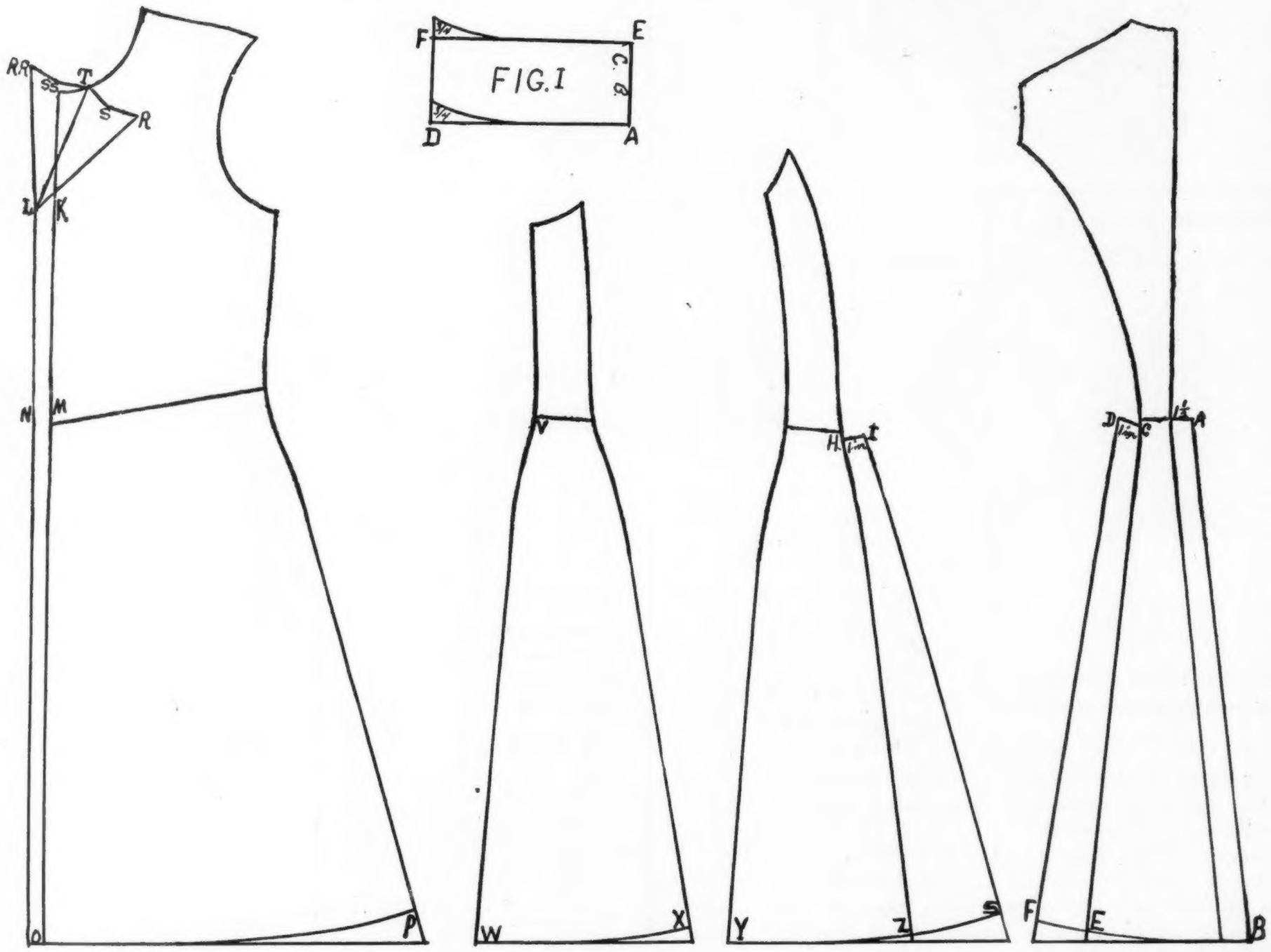

FIG. I

Set the machine to the lady's measures the same as you would for a plain waist. After you have the machine all set, then enlarge it as directed on page 36 in your regular Instruction Book. This coat will have the regular tailor-made fly back with a side or inverted pleat between the back and the sidebody. The back will fit in to the form and will not hang straight down the back like the box coats.

THE BACK.

Draft the back in the regular way down to the hip, then continue the sewing lines down the length you desire the coat. Add 1½ inches of goods from the waist line to A and the same amount at B. This goods is added to make the fly back. Measure down from the waist line ½ inch to C and add 1 inch of goods from C to D; add about 5 inches from E to F and draw line from D to F. This goods is to form the side pleat.

THE SIDEBODY.

The sidebody is drafted in the regular way to the hip line; continue the sewing lines down the desired length. Measure from Y to Z about 18 inches. Measure down from the waist line ½ inch to H and add 1 inch from H to I; measure from Z to S about 6 inches and draw line from I to S. Measure from the waist line at H to Z the length you desire the seam, and curve from the centre of the gore to S. The line I, S, is sewed to line D, F, and this goods is layed in an inverted box pleat.

THE UNDERARM.

This piece is drafted in the regular way and the sewing line from V to W is continued down the proper length. Measure from W to X about 12 inches and join the line from the hip to X; measure from the waist line to X the length of this seam and curve back to the centre of the gore.

THE FRONT.

Draft the front in the regular way except the darts; do not mark them, as we desire the coat to have the straight loose effect in the front. Continue the fold line down from M to O, the length of front; measure from O to P about 24 inches and extend the hip line to meet this point. If you want a single-breasted coat, measure out from K to L 1½ inches and the same amount from M to N and draw a new fold line from L to O. This goods is allowed for the buttons and button-holes You can draft a picture of the revere, as shown from L to R, S, T, L, then trace a pattern of it on paper; cut it out on the tracing lines and lay it so the edge will come to line L, T and the point R will come to point R, R, then trace or mark around the outside edge; this will give you the proper amount of goods for the revere. You can draft this revere any style or shape you may desire.

THE COLLAR.

Fig. I represents a regular tailor's collar and is drafted as follows: Draw straight line A, D, 1 inch more than half the neck measure; draw line from A to E, the depth you desire the collar; draw straight line from E to F; measure up from D ¾ inch and the same amount from F, then curve back to the centre. The line C, B is the centre of the back. Allow for all seams on this garment, as the lines we have given you are the sewing lines.

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